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ABSTRACT

This paper describes the development and implementation of a sequential musical program, designed to be taught by non-musical classroom teachers in kindergarten through grade six. Chapter I provides a general background of the political influences which brought about the low status of music at Melaleuca Elementary School and other elementary schools within Palm Beach County, Florida. Chapter II relates the terminal objectives, as they pertain to the students, and provides a discussion of the rationale for these objectives. Process objectives and strategies used to meet the terminal objectives are contained in Chapter III. Chapter IV contains evaluation data (formative and goal free), a discussion of the format of the assessment instrument and a discussion of a Time-Task Calendar. Chapter V consists of conclusions and recommendations formed as a result of the development and implementation of this practicum, and Chapter VI contains information for the institutionalization and dissemination of the Program/Process/Product. Directions for administering the program to elementary school teachers, suggestions for weekly lesson plans, and information about the State and District Instruction Materials Council are included in appendices. (Author/MP)

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Development and Implementation of a Sequential Music Program for the Kindergarten Teacher

by Walter T. Locke[1]

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ABSTRACT

AUTHOR Locke, Walter T.

TITLE The Development and Implementation of a Sequential Music Program for the Kindergarten Teacher

DESCRIPTORS Elementary Education; Early Childhood Education; Music Education

ABSTRACT A program was developed and implemented at Melaleuca Elementary School as an alternative music program to assure that music was taught as a part of the regular school program. This practicum, for kindergarten, is a significant step forward in accomplishing a sequential music program for Palm Beach County, Florida, planned by the writer to be taught by the non-musical classroom teacher, grades kindergarten through six. The program is not intended to replace any existing textbook, course of study, guide, or program. The intent is to (1) supplement the existing resources, and (2) assist the classroom teacher in making better use of these resources. The program resulted in improved teacher attitude toward music and resulted in daily music instruction for the students.

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INTRODUCTION

Instinctively, man has responded to musical sounds from the beginning of time. He has devoted his being to creating and passing on to future generations his music, his art, and his culture. It is a part of his life. Because of this, the schools have an obligation to society to insure the development of the aesthetic heritage of man.

One issue facing all of us today is the quality of humanity developed in the system; the way a human being comes to think of himself and the way a human being comes to think of other human beings. A substantial number of people believe that the schools function mainly for the purpose of imparting raw skills, language, technology, and business with little regard for humanizing the student. What good would it do if we were to gain all knowledge and then destroy ourselves? The only solution to prevent this is to humanize education. Music is such a humanizing influence.

The writer is reminded of words taken from I Corinthians, Chapter 13. "Though I speak with the tongues of men and of angels and have not charity, I am become as sounding brass, or a tinkling cymbal. And though I can prophesy, and understand all mysteries, and am great in all knowledge, and though I have

the gift of faith and can move mountains, and have not charity, it profiteth me nothing." The idea is that no matter how much one learns, no matter how much he contributes to his fellow man, if he does not love him and respect him, in the final analysis, these things will profit him nothing.

The normal child is born with certain innate abilities to respond to music and these abilities or attributes should be developed. As the child takes the inital step to formal education, music can be invaluable in helping this child find himself, to adjust to a new environment, to get acquainted with others, to become a part of the group, to overcome fears and phobias often experienced by the kindergarten child, and to become a happier and a more complete person. In spite of budget limitations, we must offer our children music.

In the presentation of this report after the Introductory Chapter, Chapter I provides a general background of the political influences which brought about the low status of music at Melaleuca Elementary School and many other elementary schools. Chapter II relates to the terminal objectives, as they pertain to the students, and a discussion of the rationale for these objectives. Chapter III consists of process objectives and strategies used to meet the terminal objectives. Chapter IV contains evaluation data (formative and goal free) and a discussion of the format of the assessment instrument found in Appendix A; also, a discussion of a Time-Task Calendar (see appendix B). Chapter V contains conclusions and recommendations

as a result of the development and implementation of this practicum. Chapter VI contains information for the institutionalization and dissemination of the Program/Process/Product.

CHAPTER I

STATEMENT OF THE PROBLEM

The Florida State Legislature enacted an Educational Accountability Act of 1976, requiring that each county of the State show cause for the large number of students who fail to meet minimum survival skills upon completion of high school. A "Florida Compensatory Education Act of 1977" was enacted to provide remedial programs for children ineligible for promotion or graduation as a result of the implementation of the Educational Accountability Act of 1976.

Because of the Florida Compensatory Act of 1976, the State Commissioner of Education is directed to prepare and submit to the Legislature, each year, a report showing the number of students participating in "approved" remedial programs, the extent to which achievement has increased, the programs which appear to be successful, and an analysis of the expenditure of funds by each county.

This legislation and the intent, "dollar value for dollar spent," is gratifying. However, as stated by Joseph W. Crenshaw, "Legislatively required courses, programs procedures, or requirements carry with them the additional danger that when they do not work, they cannot be changed without difficulty and delay.

Nor are such imposed programs any guarantee of success. A law cannot make one literate, patriotic, wise or competent. Education - not legislation - is the only dependable way to accomplish these objectives."[1]

To meet the mandate of the State Legislature, the Palm Beach County School System has followed the lead of the State Board of Education and shifted its education emphasis to the categories or priorities of the so-called basics - reading, writing, and arithmetic - at the expense of music, art, and other aesthetic programs. The writer argues that music is as basic to human development as reading, writing, and arithmetic; and the school has moral obligations to teach it.

As a supervisor of music in the Palm Beach County Public School System in the early 1960s, the writer realized that if music were to take its rightful place as an academic subject equal to English, mathematics, social studies and other areas of learning, some alternative mode of musical instruction had to be developed.

Each year, as cuts were made in the school system's budget, music was the first to feel the pressure. This prompted the writer to begin research in trying to find ways to supplement the music program. However, the research did not provide a

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[1]Joseph W. Crenshaw, Chief, Bureau of Curriculum Services, State Department of Education, Tallahassee. An address at a Florida Association for Supervision and Curriculum Development (FASCD) Region Conference, January 27, 1978, LaBelle, Florida.

model for the non-musical practicing elementary teacher. Only through the writer's association with the Nova Educational Leadership Program was a model developed to meet the musical needs of such teachers. Thus, this practicum was developed and implemented at Melaleuca Elementary School, Palm Beach County, Florida, from September 1978 through May 1979.

Thirty-nine schools with a total population of 22,909 children do not have access to a music specialist in the Palm Beach County School System. These schools will be the focus of this practicum, initially. (See Table 1, below.) The remaining seventeen schools have access to seventeen music specialists and that number is inadequate to serve the needs of a total population of 10,718 children for whom the ratio is 630+ to 1. (See Table 2, page 7.)

TABLE 1

AN ANALYSIS BY AREA OF STUDENTS NOT BEING TAUGHT MUSIC BY A MUSIC SPECIALIST, PALM BEACH COUNTY, FLORIDA 1979

Area	Number of Students Without the Services of Music Specialists	Number of Schools Without Music Specialists	Number of Elementary Schools
I	4,169	7	11
II	3,319	6	12
III	5,691	9	12
IV	5,363	9	13
V	4,367	8	8
Totals	22,909	39	56

Table 1 shows by area the number of elementary schools, number of schools without music specialists and number of students receiving no music instruction by a music specialist.

TABLE 2

AN ANALYSIS BY AREA OF ELEMENTARY STUDENTS RECEIVING MUSIC INSTRUCTION FROM A MUSIC SPECIALIST

Area	Number of Students Receiving Music Instruction from a Music Specialist	Number of Schools With Music Specialists	Number of Elementary Schools
I	3,371	4 (843/1)	11
II	3,346	6 (558/1)	12
III	1,884	3 (628/1)	12
IV	2,117	4 (529/1)	13
V	0	0	8
Totals	10,718	17 (630/1)	56

Note that the ratio of one music specialist to the number of students (in parenthesis) is less than adequate to ensure proper music training of the child. (A comparison of the music specialists ratio to student-teacher ratio in Table 4, page 9 is quite revealing.)

TABLE 3

A COMPARATIVE ANALYSIS BY AREA OF STUDENTS RECEIVING OR NOT RECEIVING MUSIC BY A MUSIC SPECIALIST

Area	Elementary Student Population	Population Receiving Music From Music Specialists	Percent	Population Not Receiving Music From Specialists	Percent
I	7,540	3,371	44+	4,169	55
II	6,665	3,346	50+	3,319	49
III	7,575	1,884	24	5,691	75
IV	7,480	2,117	38	5,363	71
V	4,367	0	0	4,367	100
Totals	33,627	10,718	31	22,909	68

Table 3 contains an analysis by area of the number and percentage of elementary students receiving music instruction from a music specialist, and the number and percentage of students not receiving music instruction. Note the percentage of students in each area. The county-wide percentage receiving no music is 68 percent.

Palm Beach County, like many other school systems across the nation, does not have enough elementary music specialists to assure the musical development of the children. Since the classroom teacher is with the child longer than any other person during the school day, and because of this unique position, the classroom teacher is in better position to sense the physical, social, emotional, aesthetic and intellectual needs of the child, it is only logical that he/she help with the musical training

of this child. (See Table 4, below.) Timeliness of information in any discipline is of utmost importance.

TABLE 4

AN ANALYSIS BY AREA OF ELEMENTARY STUDENTS, CLASSROOM TEACHERS, AND STUDENT/TEACHER RATIO

Area	Number of Elementary Students	Number of Elementary Teachers	Student/ Teacher Ratio
I	7,540	326	23.1
II	6,665	307	21.7
III	7,575	339	22.4
IV	7,480	338	22.1
V	4,367	203	21.5
Totals	33,627	1,513	22.22

Note that the overall ratio of classroom teachers to students is 22.2 to 1.

The writer and many other educators including Crenshaw, believe that "basic skills comprise more than the ability to compute and comprehend written material." "These educators believe that the basic skills are integral to art, music, science and the social studies and cannot be treated simply as categorical imperatives."[1] In December 1971, the Florida State Department of Education adopted a position paper entitled "The Florida Fine

[1]FASCD Newsletter, April 1978, Vol. 1, Number 2.

Arts Program." The goals and philosophy for music education as stated in that document are:

(1) Philosophy -- Music is one of the primary expressions of every culture. It is a functional art, a fine art and a science. As such, it must be creatively cultivated, skillfully mastered, emotionally appreciated and intellectually understood. Music wisdom is not born from the acquisition of simple skills or the development of rote motor responses, but evolves from experience, judgment, thought, and intrinsic concern. It must be experienced as a total entity. Thus, attempts to conceptualize music learnings must be conceived within these limits.

(2) Goals -- Music in the school should enable each student to:

(a) develop his creative and expressive nature.
(b) find satisfaction and meaning in a music experience.
(c) develop skills to express his emotions through music.
(d) exercise music judgment.
(e) be sensitive to music.
(f) increase his understanding of the world and its cultures (with emphasis on his own) through a comprehension of the expressive elements of society.
(g) recognize music as a symbolic form of expression.

At the expense of music, the Palm Beach County School System's budget has been cut. Priorities have been shifted to the so-called basics. Music specialists' positions have been abolished. Classroom teachers must help fill this void.

From a request for certification catalogues sent to the fifty State Departments of Education, thirty of the thirty-nine responses received by the writer indicated that two to six

semester hours of public school music methods are required for elementary classroom teacher certification. Yet, this writer has observed that in spite of the two to six hours requirement, many elementary majors fear teaching music.

These teachers remind the writer of a soldier in General George Patton's Army during World War II. The soldier had received adequate training in the art of warfare. He was a sharpshooter. He was held in awe by his peers. Yet, when the fighting got rough he froze, thereby jeopardizing the safety of his comrades-in-arms. He was afraid of the unknown. Likewise, teachers in Palm Beach County are afraid of the unknown. Many teachers in Palm Beach County received A and B grades in their college music methods courses. They met their colleges' and states' graduation and/or certification requirements. But what has happened? The elementary teachers have "frozen" in applying the techniques learned in the music method courses; thus, they deprive their students of an adequate music education. With this real problem in mind, it became necessary to train the practicing non-musical elementary classroom teacher to teach music by making use of methods learned in college and utilizing available resources.

CHAPTER II

OBJECTIVES AND RATIONALE

The practicum began September 1978 and ended June 1979 (see Time-Task Calendar appendix B, page 84). The target population at Melaleuca Elementary School for this practicum consisted of the following: four kindergarten teachers, four teacher aides, and one hundred one kindergarten students. One class had twenty-six students, one with twenty-three students, another with twenty-seven students, and the fourth class with twenty-five students. However, plans were made to exclude any child from the target population if his/her physical, mental, or emotional condition was such as to prevent his/her successful participation in the practicum. Observation of the student's physical, mental, and emotional behavior by the teacher, principal, other school support personnel, and the writer determined which students were excluded from the practicum. (See appendix C, page 101, for established procedure.)

OBJECTIVES

The objectives were as follows:

A. Given sequential experiences in the first level of musical development, beginning in September 1978 through May 1979, eighty percent of the student population would demonstrate mastery in determining the properties of

music (pitch, intensity, duration, timbre) as described in the following specific objectives:

1. Given aurally two tones, one behind the other, eighty percent of the target population would show mastery of pitch by identifying correctly the second tone as the same or as a different tone (pitch) three out of four examples.
2. Given aural examples of five familiar compositions, some soft and some loud, eighty percent of the target population would show mastery of intensity by recalling correctly which compositions were loud and which were soft three out of five times.
3. Given aural examples of two tones with differing lengths, eighty percent of the target population would show mastery of duration by identifying correctly one out of two times which tone is longer (duration).
4. Given aural examples containing a prominent solo by a familiar musical instrument, eighty percent of the target population would show mastery of timbre by naming correctly the solo instrument four out of five times (timbre).
5. Given an aural performance by an ensemble, eighty percent of the target population would show mastery of this skill by identifying correctly, four out of five times, the ensemble as instrumental or

vocal. (Use short examples of the string quartette, choral groups.) (Timbre)

B. Given the following list of vocabulary terms and visual representations of selected musical instruments, beginning with number one and progressing through number ten from September 1978 through May 1979, eighty-five percent of the target population would show mastery of music vocabulary by matching eight out of ten of the following terms with the proper picture.

1. Violin
2. Trumpet
3. Trombone
4. Clarinet
5. Piano
6. Drum
7. Flute
8. Guitar
9. Cymbals
10. Autoharp

C. Given the following visual examples of symbols, in the prescribed order, beginning in September 1978 through May 1979, eighty percent of the target population would show mastery of this skill by identifying orally the name of each symbol five out of seven times.

1. Quarter note
2. Quarter rest

3. Half note
4. Staff
5. Treble Clef
6. Flat
7. Sharp

D. Given aural examples of five familiar compositions, some slow and some fast, but all without tempo changes within the examples, beginning in September 1978 through May 1979, eighty percent of the target population would show mastery of this skill by recalling which are slow and which are fast four out of five times.

RATIONALE

The primary aim of music education from kindergarten through twelfth grade is to develop through vocal and instrumental performance, bodily movement, vocal and instrumental both written and improvised, attentive listening and ear training musicality.[1]

VOCAL PERFORMANCE

Since children come into the world equipped with a musical instrument, the voice, the first approach to teaching musicality should be through the teaching of rote songs which should eventually lead to singing from notation.

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[1]Claude V. Palisca, Professor of Music History, Yale University. Music in Our Schools, A Search for Improvement. Report of the Yale Seminar on Music Education, U.S. Department of Health, Education, and Welfare, Office of Education, Washington, D.C. Bulletin 1964, No. 28 OE-33033, For sale by the Supt. of Documents, U.S. Govt. Printing Office, Washington, D.C. 20402

Myers states that in selecting songs for the child the teacher must keep in mind the child's three voices: (1) the speaking voice which is characteristically soft, clear and high-pitched; (2) the playing voice which is strident, harsh, and forced; (3) the singing voice which is similar to the speaking voice.[1] With this in mind, the teacher is confronted by a voice capable of expressing many moods in song. By giving careful consideration to the text and range of the song, the three voices may be used for varying effects. Example: "Brahm's Lullaby" may be sung softly and sweetly, while "America" may be sung with more vigor and decisiveness.

INSTRUMENTAL PERFORMANCE

Teaching musicality should continue through the instrumental media, bodily movement, attentive listening, and ear training. While there are no set ways of teaching music to the boys and girls, the teacher should guide the students to think of music in the way the finest musicians do. The students should be expected to react to music - and to the highest degree practical - commensurate with the length of study and individual aptitude. The child's rhythmic activities should be accurate; his tones should be clear and his movements should be firm. "The child should experience, in microcosm, all the preoccupations of a professional musician."[2]

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[1] Louise Kifer Myers, Teaching Children Music in the Elementary School; Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1961, pp. 20-31.

[2] Palisca, op. cit., p. 9.

LISTENING

The child must be taught "how to listen to music" as another phase of musicality development. The singer must listen in order to produce correct pitch. The instrumentalist must listen in order to play in pitch. Rhythmic activities and creative movements are the result and response to listening. The performer and the composition must be heard before we really have music. The majority of the school population are members of the listening audience. The child comes into the world hearing musical sounds. He comes to kindergarten and school, literally, prepared to ignore the "listening aspect of the music program as a result of his out-of-school environment."[1] He hears music at church, in the movies, restaurants, on the radio and television. In spite of all these experiences, very little time is allotted and very little emphasis is placed on teaching the child "how to listen."

The listening phase of a music program is perhaps the weakest of the entire music program. There are reasons for this weakness, however. Listening is the most difficult thing to teach, even for the best teacher. "Here, there is no overt activity to engage the attention of the student nor any physical techniques or audible result for the teacher to observe or correct."[2] Therefore, the teacher must be well-trained and must plan well to guide the pupils in listening if worthwhile listening experiences are to be realized. Often, "listening to music," is used by the

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[1] Palisca, op. cit., p. 8.

[2] Ibid, p. 16.

teacher as a "scape goat" for teaching or as a means of relaxation and recreation for the students. They call it "Quiet Listening."

Quiet listening is good, and should be; however, the attention span of the child is short; consequently, the wise teacher will offer every opportunity for the child to involve himself by having the child to actively use the mind and imagination while listening. In the report prepared by Claude V. Palisca, Professor of the History of Music, Yale University, it is stated that listening to music must not be regarded as a means of relaxation and re-creation, as practiced by many, after the activities of other areas of learning. Instead, "listening must be regarded as another learning activity."[1] "Guided listening brings about greater understanding of music than does announcing the name of a selection and then playing it," says Myers.[2]

Descriptive words such as happy, sad, restful, quiet, and gay may be used by the teacher to make the boys and girls conscious of the mood of the song. Descriptive titles, such as "The Silent Moon," "The Blazing Sun," and "Meditation" may be placed on the board and compared with the mood of the music. Pictures also may be used, while the children listen, to bring about an awareness of mood. Often, stories are used to establish the mood of a musical composition. This does not mean, however, that every musical composition is supported by non-musical entities. Much music is music for music's sake alone, and is known as pure or absolute music; examples - fugues, passacaglias.

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[1]Palisca, op. cit., p. 8.

[2]Myers, op. cit., p. 167.

CHAPTER III

STRATEGY FOR SOLVING THE PROBLEM

REVIEW OF THE LITERATURE

This chapter summarizes some of the literature and current research findings concerning the role of the music specialist, role of the classroom teacher, need to upgrade the music training of the classroom teacher, procedures used by the writer to implement the practicum and a schedule of demonstration classes.

One of the most controversial issues facing the curriculum designers in today's elementary schools is the issue of who shall teach the music - the specialists or the classroom teacher.

As stated by Madison:

> There is concern over the quality of music teaching performed by the general classroom teacher. Recommendations and efforts to improve the situation seem to be equally distributed between up-grading the musical abilities of the elementary school teachers in every way possible and the recommendation for more adequate numbers of music supervisors or consultants in order to help keep up the standards of music, however or by whom it is taught.[1]

The Specialist

What should we as music educators do?

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[1]Thurber H. Madison, "The Need for New Concepts in Music Education," Basic Concepts in Music Education in Fifty-seventh Yearbook of the National Society for the Study of Education pt. 1. (Chicago, Ill.: The University of Chicago Press, 1958), p. 19.

Karel in his article "Music Education: Strategies for Survival" states that as a matter of survival, the music specialist should join forces with colleagues who teach courses or units in courses dealing with aesthetics. By "working as a team, with unified goals and procedures, we can emulate the sciences and the social studies, standing up for the values we teach."[1]

Klotman suggests that, "The first thing we must do, however much we may dislike the role of salesperson, is to link music to the other arts and sell them as basic components of the curriculum.[2]

No specialist can possibly know all the children in a school when the only contact comes through a period or two of music scheduled each week.[3] Music in the classroom should not be isolated in one period during the day as it is when the special teacher carried on the program alone. . .[4] No matter what the school organization may be in terms of assigning the responsibility for teaching music, the adequacy of the music program really depends on the classroom teacher.[5] But, the development of the

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[1]Lean C. Karel, "Music Education: Strategies for Survival" Music Educators Journal, Vol. 65, No. 1 (September 1978): 31.

[2]Robert H. Klotman, "When You Go Back to Basics, Take Music Along," Music Educators Journal, (September 1977): 77.

[3]Alfred Ellison, Music with Children (New York: McGraw-Hill, 1959), p. 14.

[4]Bessie R. Swanson, Music in the Education of Children (California: Wadsworth Publishing Company, Inc., 1969), p. 16.

[5]Ellison, op. cit., p. 10.

the quite essential conceptualizations, and the sequential program necessarily implied, are not possible without specialist service.[1]

Pierce notes that:

> The ability, training, and undivided interest of the special teacher can undoubtedly enrich the music education of her pupils. Yet often, because of a crowded schedule, she can remain in one room or building only during the actual lesson time. Hence, she may have little or no opportunity to become acquainted with children as individuals or to study their interests and needs. It is important, therefore, that she confer frequently with classroom teachers in order to find out about pupils and to keep in close touch with the educational program and activities in each grade.[2]

Myers said that the music specialist and the classroom teacher work together in making it possible for music to make its contribution to child development. The two, working together, compliment the other.[3]

The writer, as a trained musician, would prefer that the music specialist teach the elementary child music; however, because of budget restraints this is not feasible. As an alternative, the writer is directing his efforts toward meeting the musical needs of the elementary students by improving the musical competencies of their classroom teachers.

The Classroom Teacher

The success of the elementary music program is dependent

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[1]James L. Mursell, "Growth Processes in Music Education," Basic Concepts in Music Education Fifty-seventh Yearbook of the National Society for the Study of Education, pt. 1. (Chicago, Ill: The University of Chicago Press, 1958), p. 160.

[2]Anne E. Pierce, Teaching Music in the Elementary School (New York: Holt, Rinehart and Winston, Inc., 1959), p. 12.

[3]Louise Kifer Myers, Teaching Children Music in the Elementary School (New Jersey: Prentice-Hall, Inc., 1956), p. 235.

on the interaction and the cooperation of the classroom teacher, in spite of the music specialist. This view is shared by many music educators.

"The active interest of the classroom teacher is essential to the promotion of an adequate program of music in the elementary school"[1] says Swanson.

Elison states that:

> The success of the music educator will utimately be determined on the basis of how well he works together with an through the classroom teacher. . .[2]

Evans conducted a study in 1958 based on the premise that the classroom teacher rightfully has been, or should be teaching at least some of the music. He gave two reasons for such assumption: (1) because of the unique nature of the classroom teacher's position as the one who is fundamentally responsible for directing the educational experiences of the children in his classroom thus making him a resource person of great potential help to the special music teacher in carrying out a full and effective music program, and (2) the term "share" has been used because in most cases, the classroom teacher has not had the depth of training in the special field of music which would enable him to carry out a full and effective music program without necessary assistance from the special music teacher.[3]

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[1]Swanson, op. cit., p. 16.

[2]Ellison, op. cit., p. 7.

[3]Carl H. Evans, "A Study of Factors Affecting the Attitudes of the Elementary Classroom Teacher Toward Teaching Music," Unpublished Doctoral Dissertation, Northwestern University, 1958, 288 pp. (Ph.D.) Micro. No. 58-5750.

In Coming to Our Senses: The Significance of the Arts for American Education by Rockefeller, et al., it is stated that "teaching in elementary schools is best done by individuals who can take personal interest in the young child. Usually this is an elementary classroom teacher, who, backed up by a consultant or specialist, can do as good a job in the arts as in other areas of learning."[1]

One cannot teach what he doesn't know. Therefore as stated by Mattern "given an opportunity to learn how to teach music, the classroom teacher will become an indispensable partner of the special music teacher."[2]

The classroom teacher cannot be all things to all people; nor will there ever be enough qualified music specialists to do a thoroughly professional job for every child in every classroom, says Wright, et al.[3] This view is shared by Hoffer and English.

Hoffer and English have adequately summarized the problem when they said that:

> Few districts have sufficient funds to hire enough music specialists to give elementary school students 100 to 120 minutes of music each week, as recommended by the MENC. Furthermore, even if the money were available in a majority of school districts, there would be nowhere near enough specialists to fill the positions, nor would there be sufficient number in

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[1]Rockefeller, et al., Coming to Our Senses: The Significance of the Arts for American Education (New York: McGraw-Hill Book Co., 1977), p. 139.

[2]D. Mattern, "Essentials in the Training of the Classroom Teacher," Music Educators Journal, XL (February, 1954): 66.

[3]Betty Atwell Wright, et al., Elementary School Curriculum Better Teaching Now, (New York: The Macmillan Company, 1971), p. 389.

> the future. Hence, the problem is not merely a philosophical one of who can teach music best; it is a situation forced upon music education by realities of the day. The classroom teacher is here to stay, that is, if the students are to receive adequate instruction in music.[1]

Need to Upgrade Music Training

Klein states that if a teacher is to help provide musical experiences for his pupils, he should possess the competencies necessary to effectively carry out the various teaching activities which will give the children the appropriate experiences.[2]

Because most of our teachers do not receive extensive training in the arts as part of their preparation, there must be a restructuring of teacher education. Declining enrollments and a diminishing demand for new teachers make it imperative that experienced teachers be given an opportunity for re-education and inservice experiences in the arts.[3]

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[1]Charles R. Hoffer and Catherine A. English, "The Music Specialist and the Classroom Teacher," Perspectives in Music Education, Source Book III (Washington, D.C.: Music Educators National Conference, 1966), p. 551 quoted in "A Comparison Between Two Methods of Teaching Music Fundamentals to Pre-Service Classroom Teachers." (DMA., Music, University of Kentucky, 1970); LC71-19,367; DAXXXII, 2, 999-A. by Helen Floyd Fulbright.

[2]Arthur F. Klein, "Elementary Teachers' Judgment Regarding the Adequacy of Their Music Preparation," Unpublished Doctoral Dissertation, George Peabody College for Teachers, 1955, 178 pp. (Ph.D.), Micro No. 6-209.

[3]Rockefeller, op. cit., p. 251.

Because the classroom teacher occupies such a responsible position, McGlothlin states that the education in music methods and materials must be of the highest possible quality.[1]

The average classroom teacher can, and must improve his knowledge and sensititivy to music,[2] says Wright.

Greenberg, even though disturbed by concepts and philosophies expressed in Coming to Our Senses states that to improve the present status of the arts program there is need for a four-pronged attack: (1) require all future classroom teachers to take courses in the arts because they will be expected to teach the arts even when there is an arts teacher in every school; (2) require arts courses as part of certification for graduation for all future classroom teachers, and develop quality inservice courses in the arts for all those already teaching in the classroom; (3) require that at least one qualified art (music) teacher for every 400 children be assigned to every elementary school in the country; and (4) require that each community have an art (music) supervisor to oversee what is taught by both classroom and art teachers and to support the arts as valid aspects of the school program.[3]

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[1]Donald Ernest McGlothlin, "An Investigation of the Efficacy of Ability Grouping Prospective Teachers Enrolled in Elementary Music Methods and Materials Courses," 147 pp. (Ph.D., Music, The University of Iowa, 1970); LC70-15, 621, DAXXXI, 3, 1312-A.

[2]Wright, op. cit., p. 289.

[3]Pearl Greenberg, "Coming to Whose Senses?" Art Education (October 1979): 10.

To meet the musical needs of today's students, Palisca states that there is a need for (1) training in music for teachers who are not musicians; (2) training in teaching for musicians who are not teachers; and (3) retraining for music teachers.[1]

The need to upgrade music training for the classroom teacher is not new.

In 1953 the Minnesota State Department of Education conducted a survey to determine what was being done for the elementary classroom teachers in music. The replies were fascinating and challenging. The following answers are only a very few to the many responses received by the Minnesota State Department of Education inquiry.

> I. What percent of your elementary teachers are capable of teaching their own vocal music?
>
> Answer: Ranging from 4% up to 100%. The greatest percent not able to teach their own music lies above 50%.
>
> II. How can we stimulate better music education in our own state in addition to our MMEA clinics?
>
> Answers:
>
> 1. Provide . . .
>
> 2. Legislate far more requirements of practical music courses on the elementary level in teacher colleges and universities.
>
> 3. Sponsor workshops led by competent people with a thorough understanding and background of elementary music who will give practical suggestions to teachers not prepared to teach their music.

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[1]Palisca, op. cit., p. 47.

4. Encourage administration to employ classroom teachers who can teach their music.

5. Provide . . .

III. How do your elementary teachers feel about their college preparation in music?

Answers:

1. Before we . . .

2. More time should be spent on "teaching the teacher how to teach music" to children. Fundamentals are necessary but learning the application of the fundamentals is what a teacher needs and that is what is lacking in teacher training.

3. Students leave with very little or no knowledge of the basic textbooks nor do they know how to use them.

4. Provide more . . .

5. Colleges teach music fundamentals but not methods. The teacher wants to know how to present elementary music problems to children and to lay a good foundation in an interesting way. Too much time is spent in singing just for fun. Little opportunity is given in learning how to present a rote song, a rote note or reading readiness song, and rhythmic problems. The elementary teacher needs these approaches and wants them.

IV. Please have your teachers give suggestions as to what is lacking in our music courses in colleges for the preparation to teach music in the elementary grades. What improvements do they suggest for adequate training?

Answers:

1. Elementary majors have difficulty in competing or learning when placed in music classes with music majors.

2. Teachers resent being taught by the so-called experts who have not had much work with children.

> 3. Some colleges take for granted that all students know something about music when really there are some who know very little. Such teachers are in classes with people who have had better opportunities, and those who have acquired a complex and are afraid to let their inadequacies be known.
>
> 4. Too much stress is placed on reading books and writing term papers, rather than actually learning "how to teach music." There is not enough instruction given to the specific problems such as how to help the non-singer; how to present a certain rhythmic problem; just how to teach a note-reading lesson by syllables, numbers or letter names; how to present a listening lesson.
>
> 5. Please give us a working knowledge of the piano. Please teach us "how to teach" music.[1]

All of these answers are given in exact words of the teachers.

Martin suggests seven basic music needs of the regular elementary classroom teacher are often omitted in teacher preparation courses. Martin continues:

> The need for sufficient skill at the keyboard to be able to play the melodies and to improvise simple chordal accompaniments to the little songs the kiddies sing.
>
> A second need of the elementary teacher is a repertoire of singing games. . . . It would seem that an adequate course in materials and methods should include many simple singing games appropriate to be used when no accompanying instruments are available.
>
> A third need is instruction in the making of simple rhythm instruments.[2]

The need for help in making instruments is quite important because budget restraints can and does prohibit the purchase of instruments.

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[1] M. Newton, "Music for the Elementary Teacher," Music Educators Journal, XL, (September 1953): 67-68.

[2] L.B. Martin, "Basic Music Needs of the Elementary Teacher," Music Educators Journal, XXXVIII, (January 1952): 52-53.

Martin says "a fourth need is a need for extensive training in directed listening."[1] We hear, but many of us do not know how to listen. This training would certainly help the child in reading.

Martin continues:

> A fifth need is work in finger painting. The possibilities for creative and imaginative response to music seems to be endless in finger paintings. . . . Finger painting requires both attentive and directed listening.
>
> A sixth need is instruction in how to combine and present music with other subjects being taught. The most successful correlation or integration of music or any subject with another subject must result from carefully considered plans evolved by the teacher who recognizes the values of each subject taught.[2]

In correlation, timeliness of information is of utmost importance. The classroom teacher is with the child longer than any other person during the school day and, therefore, is in better position to sense the physical, social, emotional, aesthetic and intellectual needs of the child.

A seventh need is a comprehensive theory and practical methodology in music education for the practicing non-musical classroom elementary teacher. Martin says:

> The need is not so much pedagogical as psychological. The elementary teacher often feels so very insecure in music that he/she attempts but little of it. This fear must be turned into confidence.[3]

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[1] Martin, op. cit., pp. 52-53.

[2] Ibid.

[3] Ibid.

The elementary teacher must be made to feel that he/she can teach music as well as other subjects.

The strength or weakness of music teaching in the classroom is dependent upon the kind and amount of training of the classroom teacher notes Evans.[1]

Basic Series

The writer reviewed all basic music series being considered for State of Florida and Palm Beach County 1979 adoption. (See appendix E, page 178 for Policies and Procedures; page 185 Criteria for Instructional Materials Selection in Elementary School Mathematics and Music and page 192 for Instructional Materials Submitted for Adoption in Elementary Music.)

These books, in addition to other selected books and materials (see bibliography, page 199), provided a variety of songs and activities, and served as valuable resources in the demonstration classes. However, these materials are geared to the music specialist rather than the non-musical classroom teacher. For example, all of the listed series require a functional music reading knowledge by the teacher. Thus, this program was designed to assist the classroom teacher in developing a degree of expertise in music reading and performance, thereby making better use of existing resources.

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[1]Evans, op. cit., 288 pp.

SEQUENCE OF ACTIONS

Following is an account of actions taken by the writer as a result of budget problems in the Palm Beach County School System.

The need for this practicum had already been established by: (1) observations by the writer as previously discussed, (2) recent legislation by the Florida State Legislature, (3) priorities set by the Palm Beach County School Board, and (4) priorities set by Melaleuca Elementary School. The next step was to write a tentative proposal designed to convince the Area Superintendent that budget would not be a problem and that the practicum would be designed to make better use of existing resources.

With the Area Superintendent's approval, the writer approached the principal of Melaleuca Elementary School on August 8, 31, and September 8, 1978, as the initial steps toward developing and implementing the practicum. Why was Melaleuca Elementary School selected, rather than some other school, to pilot the program?

Melaleuca Elementary School has a modified self-contained classroom organization, serving some 900 students grade K-6. The school population contains a wide range of socio-economic and ability levels drawn from a large geographic area. On a scale of one to ten with ten being high, Melaleuca ranks about 5 plus on the Stanford Achievement Tests when compared with other elementary schools in the South Central Area. The

The administration runs a tight ship; moreover, there is little turnover in the faculty.

Having met with the principal and the assistant principal, the writer's next meeting was with the entire faculty of Melaleuca Elementary School. Groundwork had been made by the principal, and the faculty was receptive and eager to hear more about the program.

On Monday, September 11, 1978, the writer met with the entire faculty of Melaleuca. This gave the writer an opportunity to sell the concept of a sequential music program for grades K-6. The writer indicated that the practicum would begin at the kindergarten level the first year (September 1978 to May 1979), first grade in second year (September 1979 to May 1980), and then add a grade level each year thereafter until the sequential program was complete.

On September 15, 1978, the writer met with the four kindergarten teachers as actual participants and the first grade teachers as observers. The purpose was to establish rapport with each teacher and to discuss the status of music in the classroom as observed by the writer. By establishing a nonthreatening relationship with each teacher, smooth development and implementation of the practicum was possible.

The writer met with the school librarian on Wednesday, September 27, 1978, to ascertain what resources were available for a music program. An adequate supply of recordings, books, pictures, and instruments were available.

On September 28, 1978, the writer met with the kindergarten

teachers to establish a schedule for demonstration classes and workshops. The intent was to meet in an informal workshop setting with the kindergarten teachers to discuss concepts to be introduced with the students on a weekly basis, and to discuss strategies to be used by the writer in the demonstration classes and in the workshops. It was established and agreed that workshops would be held as needed. Further, the writer agreed to teach each kindergarten class a minimum of 15 minutes on Monday when his schedule permitted. This was not to be a weekly arrangement.

The first demonstration classes (4) were held on Monday, October 2, 1978. The writer began each class by introducing himself to the students and then leading the children in a song. The song was "All Together Here We Go." The writer learned this song while attending New York University. The composer is unknown; however, the writer suspects that this song may be a creation of his teacher, Professor Mary Muldowney.

The song required the students to clap their hands, stand and turn, and then sit. It is an action song. Any short, lively song requiring action, could serve to establish rapport with the student.

Thursday, October 5, 1978, the writer held a workshop with the kindergarten teachers and first grade teachers to discuss the activities of the demonstration classes of October 2 and concepts to be introduced in the next demonstration classes.

On Monday, October 9, 1978, the second demonstration classes (4) were held. By this time both students and teachers, by their actions, felt comfortable studying and working with the writer.

Problems began to occur during middle September. The Classroom Teachers Association was dissatisfied with its salary negotiations with the School Board and called for teacher sanctions against the Board. The CTA asked that teachers "work to contract." That is, teachers would not participate in any after school activities. This had grave effect on the number of planned workshops (12) to carry out the practicum. However, professional commitment to the students found the writer teaching (4) kindergarten music classes every Monday while school was in session from October 2, 1978, through May 21, 1979.

SCHEDULE OF DEMONSTRATION CLASSES

Following is a schedule of demonstration classes and concepts introduced by the writer. (See accompanying handbook, appendix D, page 107 for detailed weekly lesson plans and procedures used to teach the various concepts.)

October 2, 1978
Introduced self to classes and established rapport. Used lively action songs.

October 9, 1978
Reviewed songs from October 2. Had the boys sing then the girls. Pretested then introduced the quarter note.

October 16, 1978
Introduced a new song. Reviewed the familiar song. Reviewed the quarter note. Had the students clap and count the quarter note.

October 23, 1978
Began the class with a familiar song. Reviewed quarter note. Pretested quarter rest. Ended the class with a lively song.

October 30, 1978
Began with a lively song. Reviewed quarter note - quarter rest. Pretested half note. (Met one on one with teachers for input.) Provided teachers with a page of rhythm exercises to be used with students.

November 6, 1978
Observed classroom teacher. (Conferenced with teacher at the end of the day.)

November 13, 1978
Began class with lively song. Introduced new song. Reviewed quarter note. Reviewed quarter rest and half note. Had students clap rhythms. Pretested violin (picture and sound).

November 20, 1978
Began class with a lively song. Reviewed rhythmic patterns. Discussed the violin (strings, chin rest, bow). Played appropriate violin music. Taught a Thanksgiving song.

November 27, 1978
(Missed class to attend a Staff meeting. Teachers were given instructions for a review on November 22, 1978.)

December 4, 1978
General review: Reviewed
- Quarter notes and rests
- Half note
- Violin - sound and sight
- Parts of violin - bow, chin rest, four strings

Introduced Christmas music.

December 11, 1978
General review: Reviewed
- Songs and rhythms

Pretested trumpet - pictures/recording. Discussed number of valves on trumpet. Discussed the mouthpiece and bell. Continued Christmas music.

December 18, 1978, through January 1, 1979
Christmas Holidays.

January 8, 1979
General review: Reviewed
- Songs, rhythms

Pretested trombone - sound/sight. Discussed the mouthpiece and bell.

January 15, 1979
General review: Reviewed
- Songs, rhythms
- Trumpet, violin, trombone (use pictures and recordings)

January 21, 1979
(Teacher planning day - met with teachers to discuss the program to date and to receive input.)

January 29, 1979
General review: Reviewed
Songs, rhythms
Provided the students with a hands-on experience with the trombone. Pretested pitch (high-low-same).

February 5, 1979
General review: Reviewed
Pitch (high-low-same)

February 12, 1979
Reviewed pitch. Pretested for left and right. Pretested for up and down.

February 19, 1979, and February 26, 1979
Writer could not meet these classes because of other job assignments; however, the teachers continued the daily review.

March 5, 1979
General review:
Pretested for clarinet. Provided a hands-on experience with the trumpet.

March 12, 1979
Pretested the guitar (sound/sight). Pretested staff and clef. Provided a hands-on experience with the clarinet. Pretested long and short. Reviewed high and low.

March 19, 1979
Reviewed staff and clef. (Had the students write on manuscript papter.) Pretested the autoharp. (Had the teacher play autoharp number 2 while the writer played autoharp number 1.)

March 26, 1979
Reviewed the sounds of the various instruments (trumpet, violin, clarinet, trombone, guitar).

April 2, 1979
General review.

April 9, 1979
Spring Holiday.

April 16, 1979
General review:
Pretested sharp and flat. Pretested flute.

April 23, 1979
General review:
Provided a hands-on experience with the flute.

June 4, 1979
Met with principal and teachers to discuss the conclusion of the kindergarten program and the beginning of the second phase of the program.

In order to assure teacher participation and follow-up on what the writer presented in class, conferences were held on a one-to-one basis with each teacher before or after the demonstration class. This procedure worked well as exhibited by the results on the Assessment Instrument. (See Tables 5-12 in Chapter IV, pages 38-53.)

To further meet the objectives, the writer developed and implemented a sequential music program as exhibited in the accompanying handbook. The handbook is organized with simple beginning concepts and progressively becomes more complex. (See appendix D, pages 107-150.)

CHAPTER IV

EVALUATION

The percentage given in the objectives of this practicum were arbitrary, for there is no known research to measure the sensory capacities of the kindergartener for music. However, it is known that the normal child from birth will respond to musical sound. We must train this child to its fullest potential as it matures with age commensurate with individual aptitude and capacities essential for hearing, feeling, understanding and expressing music.

Seashore states that these capacities can be "measured reliably by the age of ten in the normal child; and this measure is likely to stand, except for the numerous vicissitudes of life which may cause deterioration."[1]

While the One Group Pretest-Posttest Design was used to measure the extent to which Objectives A, B, C, and D were achieved, the goal-free approach was used to determine the success or failure of the practicum. Objectives A, B, C, and D were aimed at the students, but the degree of success in achieving these objectives was dependent on how well the teachers taught, health of the children, background of the children, interest of the children, interest of the teachers, success of the workshops, demonstration classes and many unforeseen variables.

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[1]Carl E. Seashore, Psychology of Music; New York, New York: McGraw-Hill Book Company, 1938, p. 3.

OBJECTIVE A

Objective A was designed to develop the listening skills of the kindergarten child, beginning September 1978 through May 1979, mastery in determining the properties of music (pitch, intensity, duration, timbre) as described in the following objectives:

1. Given aurally two tones, one behind the other, eighty percent of the target population would show mastery of pitch recognition by identifying correctly the second tone as being the same tone as the first tone or as a different one, three out of four examples.

Pitch is that auditory sensation which denotes highness or lowness of musical sound. Pitch is dependent on the frequency of sound waves. In other words, greater the frequency of the sound wave - higher the pitch.

Bartholomew says that:

> . . . frequency and pitch are closely related. Frequency is a physical term, while pitch is a psychological term. The E-string on a violin vibrates with a greater frequency than the G-string, producing a higher pitch in the mind of the hearer. The vocal cords of a soprano vibrate with greater frequency than those of a bass, producing a higher pitch. No matter in what way we produce vibrations, provided only that they are fairly regular, and that the number of them in a second of time is roughly between 20 and 20,000, the ear hears a tone, whose pitch depends on how many vibrations there are in a second.[1]

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[1]Wilmer T. Bartholomew, Acoustics of Music; New York, New York: Prentice-Hall, Inc., 1942, p. 6.

TABLE 5

CORRECT STUDENT RESPONSES TO PITCH

(Number Tested - 101)

Test Item	Number of Students	Percentage of Students
8	76	75

Table 5 shows that seventy-six or seventy-five percent of the one hundred one students tested showed mastery of pitch recognition by answering three of four examples found on the bottom half of page 4 in the test booklet (see appendix A, page 74).

While seventy-five percent mastery of pitch recognition does not meet the eighty percent as stated in objective 1, how pitch is perceived by the listener is adequately explained by Seashore when he says that:

> . . . the sense of pitch depends upon the structure of the ear, just as acuity of vision depends upon the structure of the eye. As no amount of training or maturing tends to increase the acuity of the eye, so no amount of training or maturing can improve the pitch acuity of the ear. However, training and maturing in both cases can greatly increase the functional scope of these capacities.[1]

2. Given aural examples of five familiar compositions, some soft and some loud, eighty percent of the target population would show mastery of intensity by

[1]Seashore, op. cit., p. 3.

identifying four of five examples found on page 10 of the test booklet (see appendix A, page 80).

Seashore says that "in order to determine the loudness of sound, it is necessary to define the intensity of the sound, its physical composition, the kind of ear receiving it, and the physiological conditions of the listener."[1]

Intensity level is sound level in decibels. How loud must a sound be before it can be heard? At what point does this sound become painful to the ear? These questions relate to physical facts and can best be answered by each individual because of physiological differences. What is loud to one person may not be loud to another. The ear is personal and only selects those sounds which have significance and meaning to the listener.

TABLE 6

CORRECT STUDENT RESPONSES TO INTENSITY

(Number Tested - 101)

Test Item	Number of Students	Percentage of Students
16	86	85

[1]Seashore, op. cit., p. 84.

Table 6 shows that of the one hundred one students tested, eighty-six or eighty-five percent achieved the objective.

The amplitude of vibration is related to loudness as frequency is related to pitch. In other words, loudness is dependent on the amplitude of the sound wave while pitch is dependent on the frequency of the sound wave. Example: The wider a string is caused to vibrate, the louder its sound is perceived to be heard by the listener. However, the greater the frequency of the sound wave, the higher the pitch.

3. Given aural examples of two tones with differing lengths, eighty percent of the target population would show mastery of duration by identifying correctly one out of two which tone is longer. (See appendix A, page 80 test booklet, page 10.)

TABLE 7

CORRECT STUDENT RESPONSES TO DURATION

(Number Tested - 101)

Test Item	Number of Students	Percentage of Students
15	52	51

Table 7 shows that fifty-two students or fifty-one percent of the one hundred one students tested showed mastery in differentiating between long and short sounds.

This objective was not met due to several factors: (1) Confusion in the classroom teachers' minds as to what was meant by duration; (2) interpretation of the word, duration, by the students; and (3) amount of drill given the students in this concept during the school year.

To correct the mistakes made in presentation of this concept - duration - the writer has determined that duration to future participants and as used with the kindergartener, will refer simply to distinguishing the difference between long and short sounds, rather than the motility of sound as exhibited by a performer in the tempo of a composition.

Seashore states that the:

> . . . sensitivity to time differs from sensitivity to pitch, intensity, and timbre in that there is no evidence to show that it depends upon the structure of the ear under normal conditions. There are very great individual differences in the capacity for hearing time, but these differences are due to a large number of factors, such as the capacity for differential attention, or, ear-mindedness, that is the tendency to live in a tonal world in which significance is attached to the temporal aspects of sound."[1]

4. Given aural examples containing a prominent solo by a familiar musical instrument, eighty percent of the target population would show mastery of timbre by naming correctly the solo instrument four out of five times.

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[1]Seashore, op. cit., p. 91.

Examples: see appendix A, page 57 test booklet, pages 2, 5, 6, 9, and 13.

Timbre is that peculiar quality which enables an individual to distinguish the sound of one musical instrument from the other. This peculiar quality is dependent on the characteristics of the sound waves of the sound producing instrument. Example: the sound of the piano is certainly different from the sound of the trumpet. Why? This is due to the characteristics of the specific sound waves of the differing instruments.

Seashore says:

> The musical instrument or voice or any other sound-producing body sends out puffs or waves of air which radiate in all directions from the source. When segments of these waves strike the ear, they set up vibrations in the tympanic membrane. These in turn are transmitted through the middle ear as vibrations of three bones. They are taken up by oval membrane, which in turn transmits them to the liquid of the inner ear. The vibrations in this liquid are transferred to the receiving mechanism of the nerve cells, the end organs of hearing in the inner ear. For each vibration, the mechanical shaking of the end organs of the auditory nerve impulses are transmitted to the brain and give rise to the tone that is heard.[1]

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[1]Seashore, op. cit., p. 189.

TABLE 8

CORRECT STUDENT RESPONSES TO TIMBRE

(Number Tested - 101)

Test Items	Number of Students	Percentage of Students
3	93	92
9	87	86
10	92	91
14	69	68
21	87	86

Table 8 shows the number of students and percentages of correct student responses to timbre as indicated in the specified test items. These test items are on tape, however, picture representations may be found in appendix A, page 70 test booklet as follows:

Test Item		Test Booklet Page
(trumpet) 3	-	2
(clarinet) 9	-	5
(violin)10	-	6
(flute)14	-	9
(trombone)21	-	13

Objective 4 was met, however, only sixty-nine students or sixty-eight percent responded correctly to item 14. Unlike the sound characteristics of the trumpet, clarinet, violin, and trombone "the flute gives the purest and thinnest tone of all orchestral instruments."[1] Perhaps the flute is lesser known to the kindergarten child.

[1]Seashore, op. cit., p. 189.

One may experience the sound of music without a knowledge of physics, physiology, or psychology, but an attempt to explain the many complexities of the characteristics of the timbre of musical instruments or the voice is too technical for our purposes here. With this in mind, the writer recommends the following sources for detailed information: (1) Bartholomew, Wilmer T. Acoustics of Music; New York: Prentice-Hall, Inc., 1942 Chapters 1-3, pages 3-162, dealing with the Nature of Vibration and Sound Waves and their characteristics. (2) Seashore, Carl E. Psychology of Music; New York: McGraw-Hill, Inc., 1938 Chapters 1-7, pages 1-94 and chapters 17-20, pages 182-285, dealing with The Musical Mind, the Science of Music, Musical Ornaments, and Timbre of Band and Orchestral Instruments.

5. Given an aural example of a performance by an ensemble, eighty percent of the target population would show mastery of timbre by identifying correctly the ensemble as being instrumental or vocal fourt out of five. (See appendix A, page 82, test booklet, page 12.)

TABLE 9

CORRECT STUDENT RESPONSES TO ENSEMBLE TIMBRE

(Number Tested - 101)

Test Item	Number of Students	Percentage of Students
19	89	88

Table 9 shows that eighty-nine students or eighty-eight percent of the target population answered test item 19 correctly. This is another plus for the practicum.

OBJECTIVE B

Given the following list of vocabulary terms aurally and visual representations of selected musical instruments, beginning with number one and progressing through number ten from September 1978 through May 1979 eighty percent of the target population would show mastery of music vocabulary by matching eight out of ten of the following terms with the proper picture.

1. Violin
2. Trumpet
3. Trombone
4. Clarinet
5. Piano
6. Drum
7. Flute
8. Guitar
9. Cymbals
10. Autoharp

The writer maintains that the vocabulary of the kindergarten child can be expanded by using pictures of musical instruments same as various pictures are used to teach reading. If a student is to know what a violin sounds like, he must first know what it looks like. "An important function of the program of teaching music for appreciation is to supply a wide variety of experiences

from which children can gain basic information necessary for recognizing, judging, comparing, or contrasting different types and styles or moods of music,"[1] says Myers.

Objective B was to develop and increase the vocabulary of the children through visual representations of selected musical instruments.

TABLE 19

CORRECT STUDENT RESPONSES TO VISUAL REPRESENTATIONS OF SELECTED INSTRUMENTS

(Number Tested - 101)

Name of Instrument	Test Items	Number of Students	Percentage of Students
Violin	1	91	90
	10	92	91
	18	91	90
Trumpet	3	93	92
Clarinet	4	87	86
	9	87	86
Piano	12	93	92
	17	98	97
Drum	12	93	92
	17	98	97
Flute	14	69	68
Guitar	1	91	90
Cymbols	13	88	87
Autoharp	17	98	97
Trombone	2	68	67

[1]Myers, op. cit. p. 165.

Table 10 shows the number of correct student responses and percentages to test items as listed in the table. Note test item 2 page 1 of Test Booklet was answered by sixty-eight students, while test item twenty-one page 13 of test book was answered by eighty-seven students. The writer contributes this discrepancy to the poor caliber of representation in item 2.

OBJECTIVE C

Given the following visual examples of symbols, in the prescribed order, beginning in September 1978 through May 1979, eighty percent of the target population would show mastery by identifying orally the name of each symbol five out of seven times.

1. Quarter note
2. Quarter rest
3. Half note
4. Staff
5. Treble Clef
6. Flat
7. Sharp

Many of the writer's colleagues in Palm Beach County believe that the kindergarten child is too young to study music notation. The writer is aware that Pierce states "it has been customary to begin the study of notation in the second grade, when boys and girls have reached approximately the chronological age of seven years."[1]

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[1]Anne E. Pierce, Teaching Music in the Elementary School, New York: Holt, Rinehart and Winston, 1959, p. 88.

Surette in 1917 urged that the reading of music be postponed until the latter part of the third grade. Davidson, in 1926, took the stand that children should not attempt to cope with notation during the primary grades, and a short time afterward Kwalwasser pleaded for "the complete abandonment of all note-reading drill for the first three grades for all children." More recently, Melvin voiced the ideas of many educators when he wrote, "as a rule, interest in matters of musical theory and notation is not likely to come before the age of eight or nine."[1]

In 1951 Mursell took a middle of the road position on music reading for the primary grades by giving yes and no answers rather than "yes or no" answers.[2] However, it is gratifying to note that by 1958 Mursell had taken a definite stand concerning the teaching of note values to the kindergarten and primary students. Mursell states that "what our understanding

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[1]Thomas Whitney Surette, Music and Life (Boston: Houghton Mifflin Company) p. 94; Archibald T. Davidson, Music Education in America (New York: Harper and Brothers, 1926) p. 52; Jacob Kwalwasser, Problems in Public School Music (New York: M. Witmark and Sons, 1932) p. 109; A. Gordon Melvin, Methods for New Schools (New york: John Day Company, 1941) p. 159, quoted in Anne E. Pierce, Teaching Music in the Elementary School, New York: Holt Rinehart and Winston, 1959, p. 89.

[2]James L. Mursell, Music and the Classroom Teacher, (New York: Silver Burdette Company, 1951) pp. 267-270.

of growth and development clearly seems to imply is a cyclical sequence or order of topics. . . ."In a cyclical sequence, the various items that need to be presented do not occur once for all at some predetermined time. They appear again and again, always in new settings, always with added meanings."[1]

Objective C was designed to increase the child's vocabulary of musical terms and symbols, and at the same time serve as a basis for music reading readiness.

TABLE 11

CORRECT STUDENT RESPONSES TO VISUAL REPRESENTATIONS OF MUSICAL SYMBOLS

(Number Tested - 101)

Symbol	Test Item	Number of Students	Percentage of Students
Quarter Note	7	76	75
Quarter Rest	7	76	75
Half Note	7	76	75
Staff	6	91	90
Treble Clef	6	91	90
Flat	6	91	90
Sharp	6	91	90

Table 11 shows the number of correct student responses to test items six and seven.

[1]James L. Mursell, "Growth Processes in Music Education," Basic Concepts in Music Education; The Fifty-seventh Yearbook of the National Society for the Study of Education, pt 1 (Chicago, Illinois, University of Chicago Press, 1958) pp. 157-159.

While the reading of music may not be all-important in the enjoyment of music, it does provide a basis for clearer understanding of the nature of music. Myers states that "a complicated skill becomes easy when single aspects of that skill are developed one at a time and when opportunity is given to learn one essential at a time."[1]

OBJECTIVE D

Given aural examples of five familiar compositions, some slow and some fast, but all without tempo changes within the examples, beginning in September 1978 through May 1979, eighty-five percent of the target population was to recall which are slow and which are fast.

Is the music too fast or too slow to successfully accomplish the movement the child is expected to perform?

Objective D gave examples of familiar compositions to test the child's capacity to distinguish between fast and slow music.

TABLE 12

CORRECT STUDENT RESPONSES TO AURAL EXAMPLES TO DISTINGUISH THE DIFFERENCE BETWEEN FAST AND SLOW

(Number Tested - 101)

Test Item	Number of Students	Percentage of Students
20	88	87

[1]Myers, op. cit., p. 195.

Table 12 shows the number of correct student responses and percentages of the target population answering correctly test item twenty.

Myers states that "probably the most important aid to a satisfying and educational experience in rhythms is the proper tempo."[1]

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[1]Myers, op. cit., p. 119.

CHAPTER V

CONCLUSIONS AND RECOMMENDATIONS

CONCLUSIONS

The sequential music program for kindergarten non-musical classroom teachers at Melaleuca Elementary School during the 1978-79 school year was a success.

The efforts of the writer resulted in improved attitudes toward the teaching of music by the classroom teachers, and daily music instruction for the students.

As a result of implementing the music program, teachers at other grade levels of Melaleuca Elementary School are requesting inservice training in the teaching of music.

The writer concludes that as a result of this practicum music will remain a part of the teachers' daily instruction, better use will be made of existing resources, and students will receive a better music education.

RECOMMENDATIONS

The writer makes the following recommendations for offering children music in an elementary school, where music is not taught because of budget restraints and lack of trained music personnel:

1. Inservice training in the implementation of this practicum should be provided for the non-musical classroom teacher, grades kindergarten through grade six.

2. Palm Beach County School System can more efficiently provide music to the elementary children by reorganizing the present music specialists so that they work with teachers rather than with students. This strategy, though unpopular with music specialists, is less expensive and provides a more all rounded music experience for the elementary child.

CHAPTER VI

INSTITUTIONALIZATION AND DISSEMINATION OF PROGRAM/PROCESS/PRODUCT

The writer will share the results of this practicum with eight remaining elementary schools in the South Central Area of Palm Beach County Schools at a preschool meeting in August 1979. The program will be institutionalized in these schools in September 1979. The writer will share the following:

1. A handbook which contains weekly lesson plans and methods for teaching music (see appendix D).
2. An Assessment Instrument to measure the musical achievements of the students (see appendix A).
3. Results of the practicum as discussed in the Evaluation Chapter of the practicum.

In addition to the mentioned preschool meeting, the writer through his Area Superintendent, will offer the entire program to the County Superintendent and ultimately to the School Board for adoption as an alternative music program to be used in the Palm Beach County Elementary Schools.

This program will be made available to other school districts and may become a published document.

APPENDIX A

DIRECTIONS FOR ADMINISTERING

THE ELEMENTARY CLASSROOM TEACHER

CAN

TEACH MUSIC

by
Walter T. Locke
Ed.D. Candidate 1979

THE ELEMENTARY CLASSROOM TEACHER CAN TEACH MUSIC

INTRODUCTION

The attention span of the kindergarten child is very short. He/she is restless, very active, exuberant and wants to please the adult. However, the kindergarten child is sensitive to criticism. He/she needs warmth, praise, and encouragement.

This assessment instrument is designed to measure the child's recall of data taught in class. Remember, we started these children from a zero base, let's teach them and watch them grow as individuals.

FORMAT OF INSTRUMENT

There are twenty-one test items in this instrument. Consideration was given to the attention span and interest level of the child. With this in mind, the concepts shift repeatedly so that new activities and responses are required. See the following format.

TEST FORMAT

PAGE	MASTERY LEVEL	CONCEPT	
1.	(1 of 3)	Pictures	(identification of guitar and trombone)
2.	(1 of 2)	Timbre	(identify the sound of the trumpet. Example is on tape.)
3.	(2 of 3)	Pictures	(circle the mouthpiece of each instrument on the top half of the page. Place an X on the bell of each horn on the bottom half of the page)
4.	(1 of 3) (3 of 4)	Theory	(identification of chromatic signs, note values. Bottom half of page deals with pitch. Is the sound the same or is it different?)
5.	(1 of 2)	Timbre	(identify the sound of the clarinet. Example is on tape.)
6.	(1 of 2)	Timbre	(identify the sound of the violin. Example is on tape)
7.	(3 of 7)	Theory and Pictures	(identify parts of the violin. Bow and chin rest)

PAGE	MASTERY LEVEL	CONCEPT	
8.	(1 of 3)	Pictures	(identify the drum and cymbals)
9.	(1 of 2)	Timbre	(identify the sound of the flute. Example is on tape.)
10.	(1 of 2)	Duration	(identify long and short sounds. Example is on tape.)
	(4 of 5)	Intensity	(identify loud and soft sounds. Examples are on tape.)
11.	(1 of 3)	Pictures	(identify autoharp and violin)
12.	(1 of 2)	Pictures and Timbre	(distinquish between vocal and instrumental. Example is on tape.)
	(4 of 5)	Tempo	(identify fast and slow sounds. Examples are on tape.)
13.	(1 of 2)	Timbre	(identify the sound of the trombone)

TO THE EXAMINER:

Before beginning to administer this test, make certain that you have a tape, tape player, copy of the test booklet and appropriate pencils for the kindergarten child. This test is designed to be administered in 25 minutes; therefore, it is essential that the examiner be well acquainted with the written sections and the taped sections of the test. Time is of the essence. Move fast, but do not frustrate the children.

DIRECTIONS FOR ADMINISTERING:

Begin by saying

Today we are going to work on some interesting activities in music. You have studied about notes, tests, instruments, such as the guitar, violin, trumpet, trombone, drums, cymbals, autoharp. We have talked about singing and playing instruments. You know about the mouthpiece and the bell of the instruments. You also know about the bow and chin rest in the violin.

I am going to place a booklet on your desk. I have already printed your name on the booklet. Do not turn the booklet up until I tell you to.

(Distribute the booklets, face down, to pupils. Make certain that each child has a copy of the booklet).

Open your copy of the test to page 1. Show this page to the students.
Then say:

Look at the pictures on this page. (hold this up so the students can see the pictures Say - I am going to ask you to place an X in the block under the picture of the guitar.

Then say:

Open your booklet to the first page.
(Pause - give the pupils time to do this.
Make certain everybody is on page 1.
Show them, if necessary)

(Time begins now)

Say to them:

Look at the pictures on page 1. You see pictures of three string instruments across the top half of the page, and three wind instruments across the bottom half of the page. (Show them - make certain that they understand)

Look at the pictures carefully. Now make an X in the block under the picture of the guitar. (Give the student time - do not assist)

Look at the bottom of the page. Now make an X in the block under the picture of the Trombone. (Give the student time)

Turn to the next page. (Make certain that the pupils have the correct page)

Look at the pictures of the two instruments on the page. Now listen to the tape. You will hear the sound of an instrument. Place an X in the block under the picture of the instrument of the sound you hear. (Give the students time)

Turn to the next page. This is page 3. (Show them)

There are three horns on the top half of the paper. (Show them)
Look at the pictures carefully. Now, circle the mouthpiece on each horn. (Give the pupils time)

Do not turn the page, but look at the bottom half of the page. (Show them)
There are three horns. Place an X on the bell of each horn. (Give them time)
Turn to the next page. You see a (1) in a circle on the upper left side of the paper. Also, there are three staffs. Place an X in the box under the staff having a sharp on it.
Do not turn the page. Place an X in the box under the quarter note. (Walk around, give the students time)

Then say:

> Do not turn the page. I want you to listen very carefully. I am going to play a tape. You listen. You will hear two sounds. If the sounds are the same, place an X in the (S) square. If the sounds are different, place an X in the (D) square. Find number 3. (Show them) Repeat: If the sounds are the same, etc. Play tape: Go immediately to number 4, then 5, then 6. (Do not give the student time to talk or erase.)

Then say:

Turn to the next page. (pause and allow them a chance to "breathe")
You see two instruments. I shall play something else on the tape.
Place an X in the square under the picture of the instrument of the sound you hear.

Then say:

Turn the page - page 6.
Let's listen to the tape again.
Place an X in the square under the picture of the instrument of the sound you hear.

Then say:

Let's see how much you remember.
Turn to the next page - page 7.
Draw a circle around the chin rest. There may be more than one on the page. Place an X on the bow. (move around the room to see what is taking place)

Then say:

Turn to the next page - page 8.
Place an X in the square under the drum.
Now, place an X in the square under the picture of the cymbals.

Then say:

Let's move faster. You're getting lazy.
Let's see who can answer the next page.
Turn the page - page 9.

I shall play a tape. Listen carefully. Place an X in the square under the picture of the instrument of the sound you hear.

Then say:

This is such a good class, I am going to try something else.

Turn the page - page 10. You see two lines. One line is short, the other line is long. I am going to play the tape again. You will hear two sounds. If the first sound is long, place an X in the square beside the long line, if the first sound is short, place an X in the square beside the short line. (Repeat - but do not linger. You may want to use tone bells, etc., for this example)

Look at the bottom of the page. I shall play the tape again. You see 1, 2, 3, 4, 5. You will hear 5 different songs. Place an X in the square if the song is soft, leave the square blank if the song is loud. (Repeat)

Then say:

The next page is just too easy. However, let's turn the page and try it.
Place an X in the square under the picture of the autoharp. Place an X in the square under the picture of the violin.

Then say:

Hurry - Turn the page - page 12.
Listen to the tape. If you hear singing place an X in the square under the picture representing singing. If you hear horns or violins, place an X in the square under the picture representing instruments.

Then say:

Look at the bottom of the page. You see 1, 2, 3, 4, 5.

I shall play the tape. You will hear 5 different songs. Place an X if the song is fast, leave the square blank if the song is slow. (Repeat)

Then say:

One last page to go. Turn the page.
I shall play the tape again. Listen carefully. Place an X in the square under the picture of the instrument of the sound you hear.

Then say:

> Turn your booklet down. Don't let anyone see it. I shall come around and pick them up.

(Praise the children for being so attentive. Some planned activity, where the children can move around would relieve the stress and tension built up as a result of this experience.)

NAME

THE ELEMENTARY CLASSROOM TEACHER

CAN

TEACH MUSIC

By
Walter T. Locke
Ed.D. Candidate 1979

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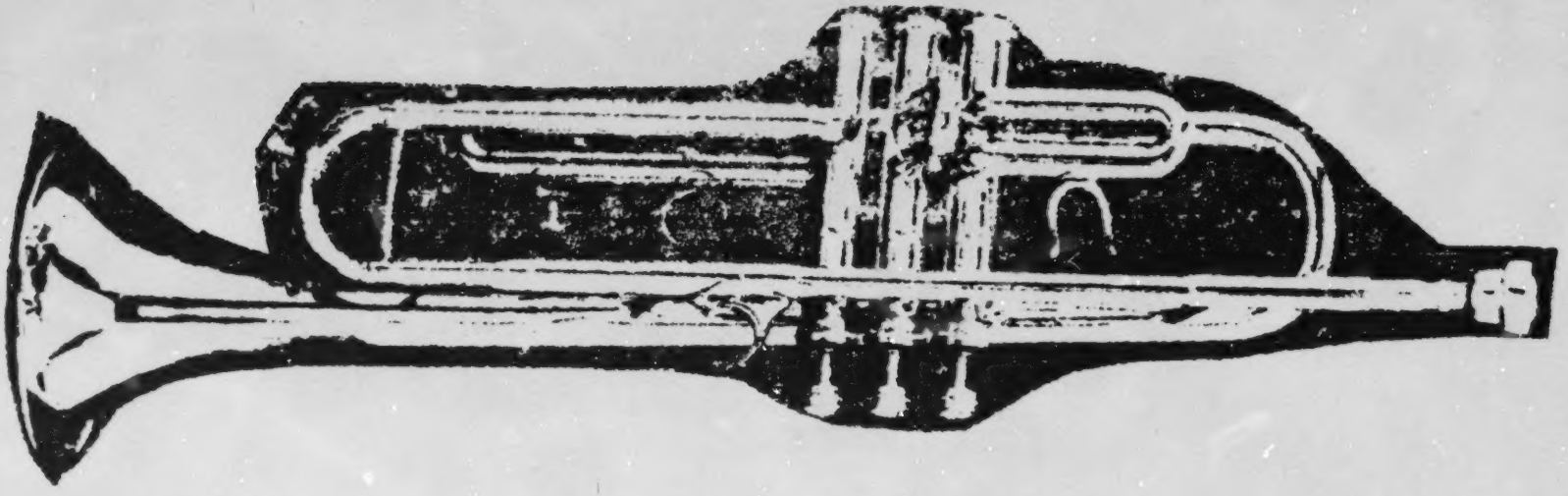

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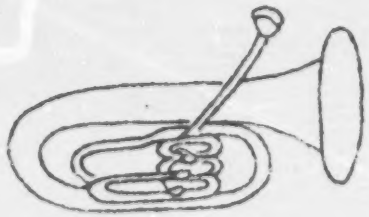

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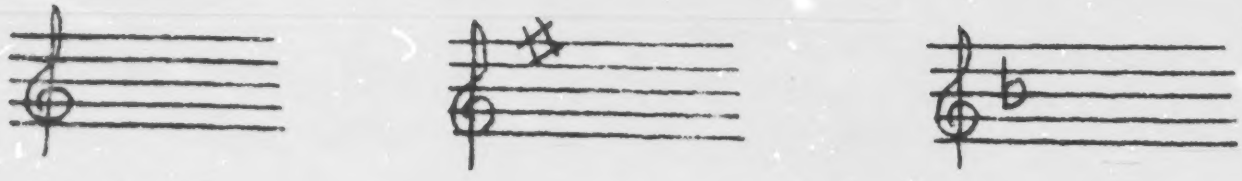

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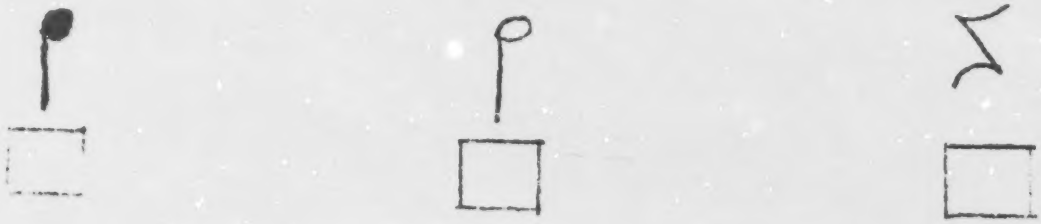

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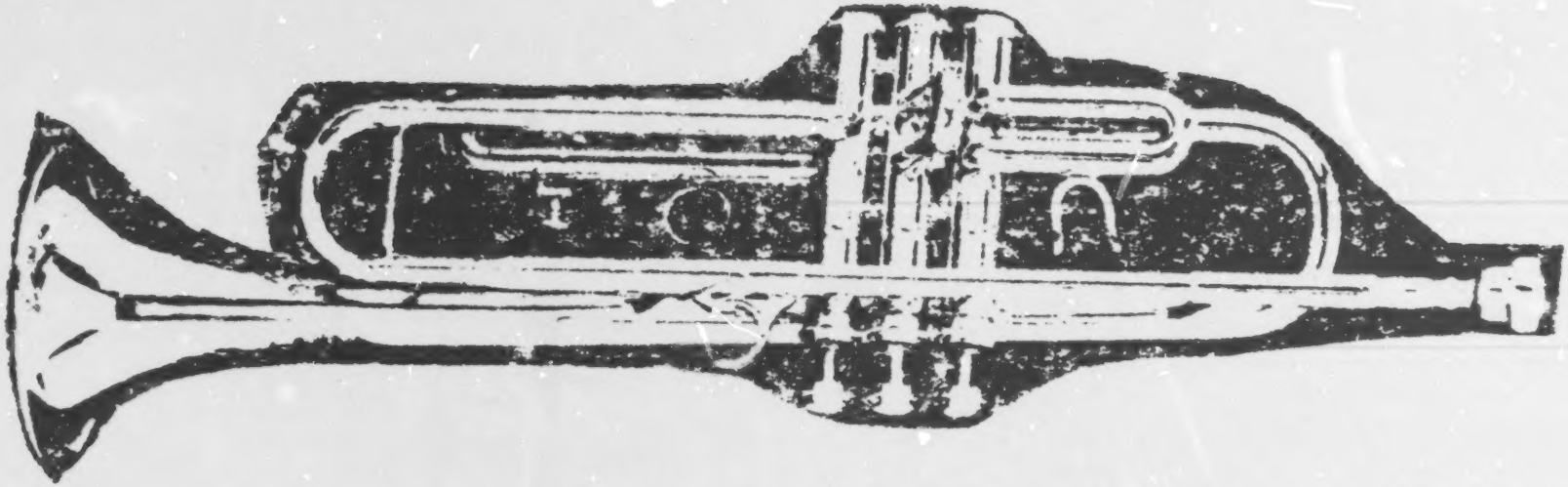

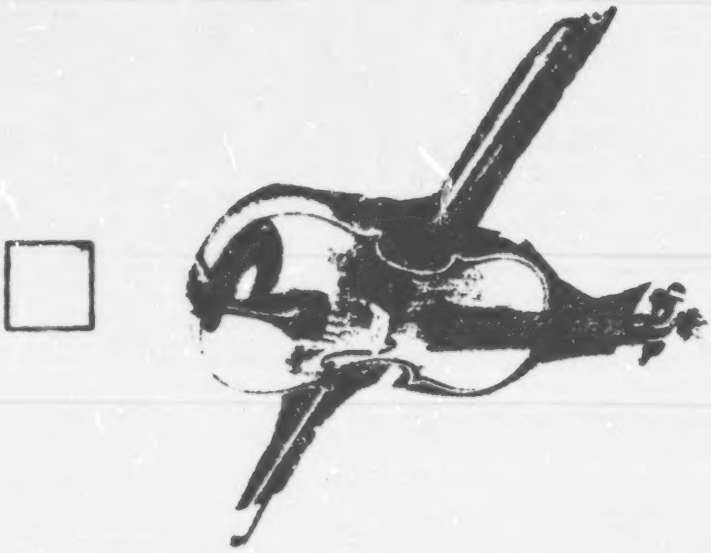

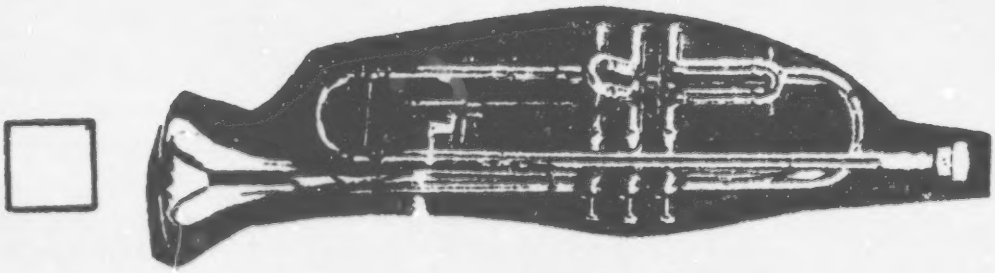

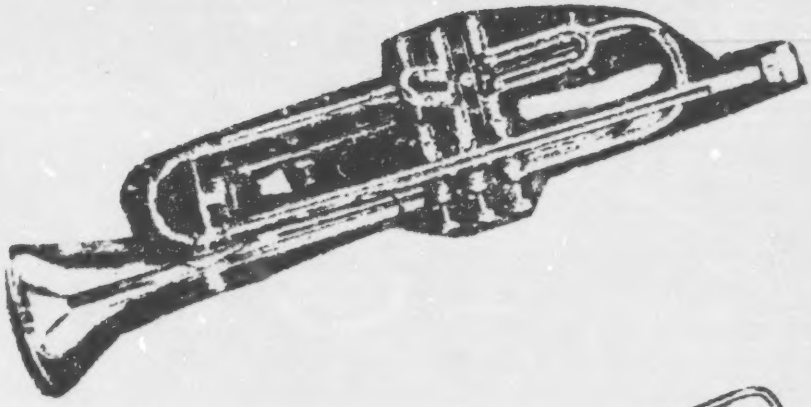

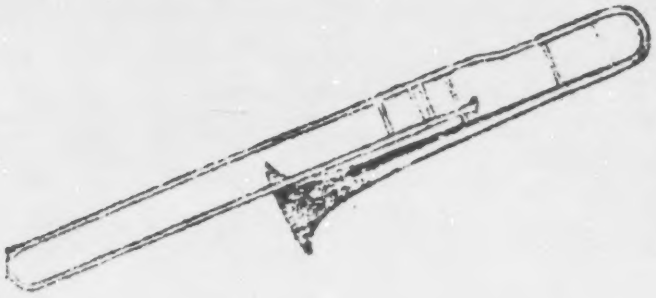

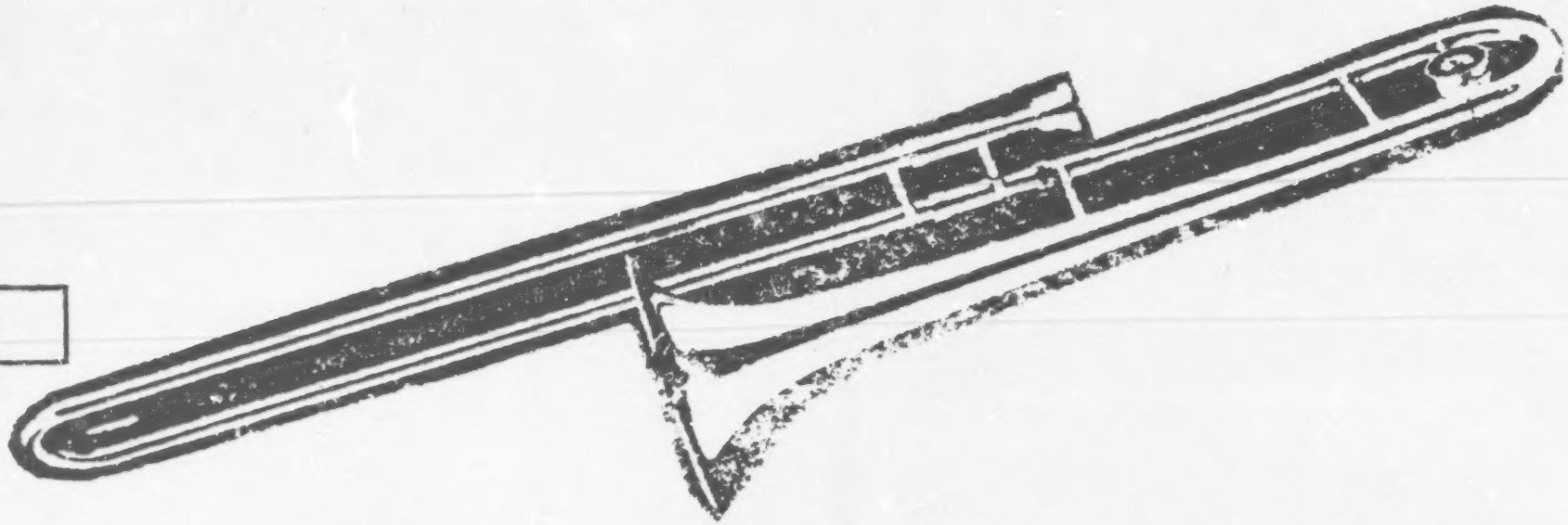

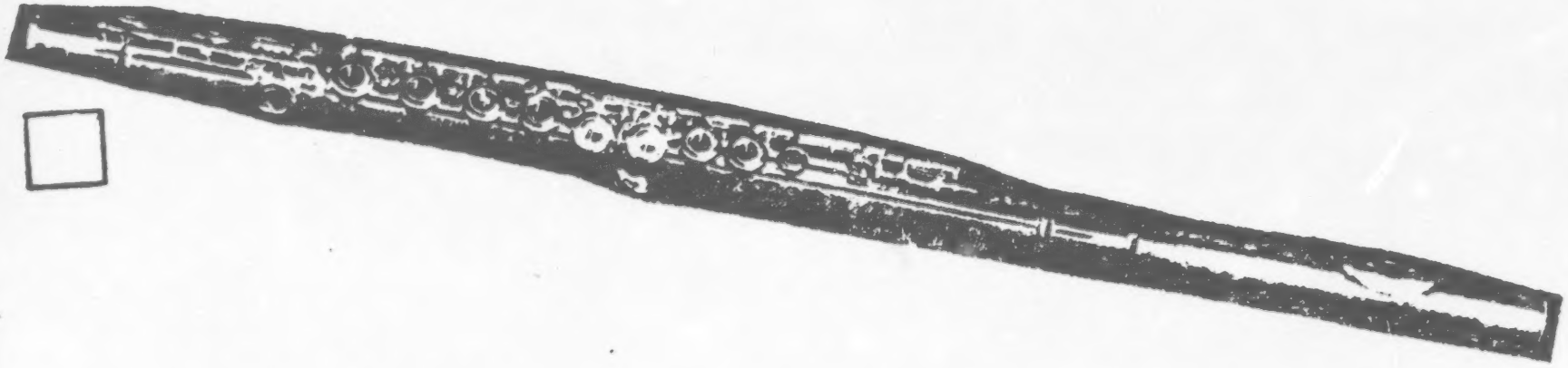

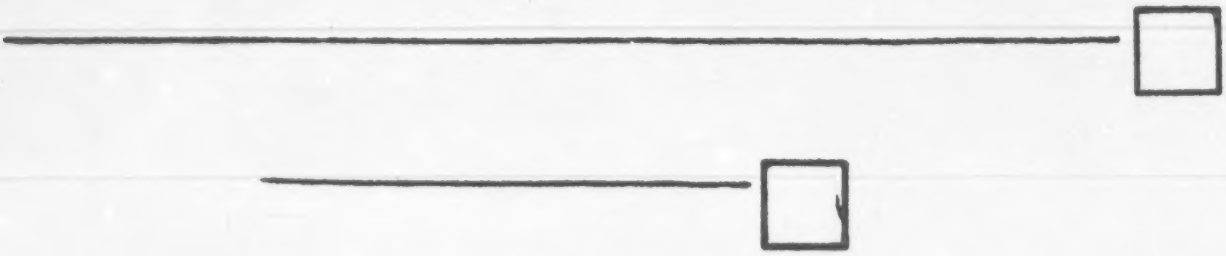

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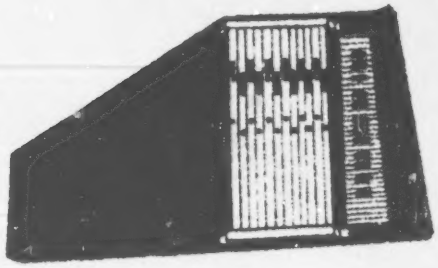

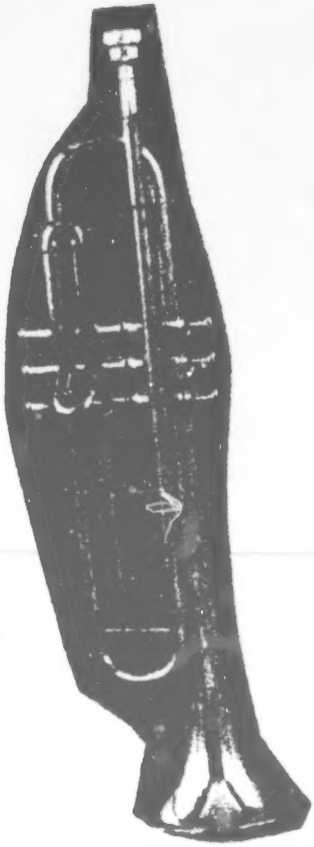

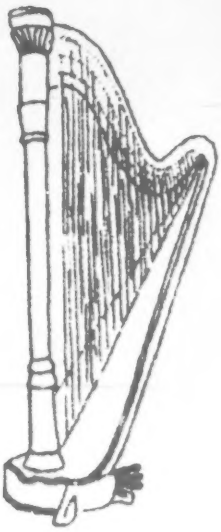

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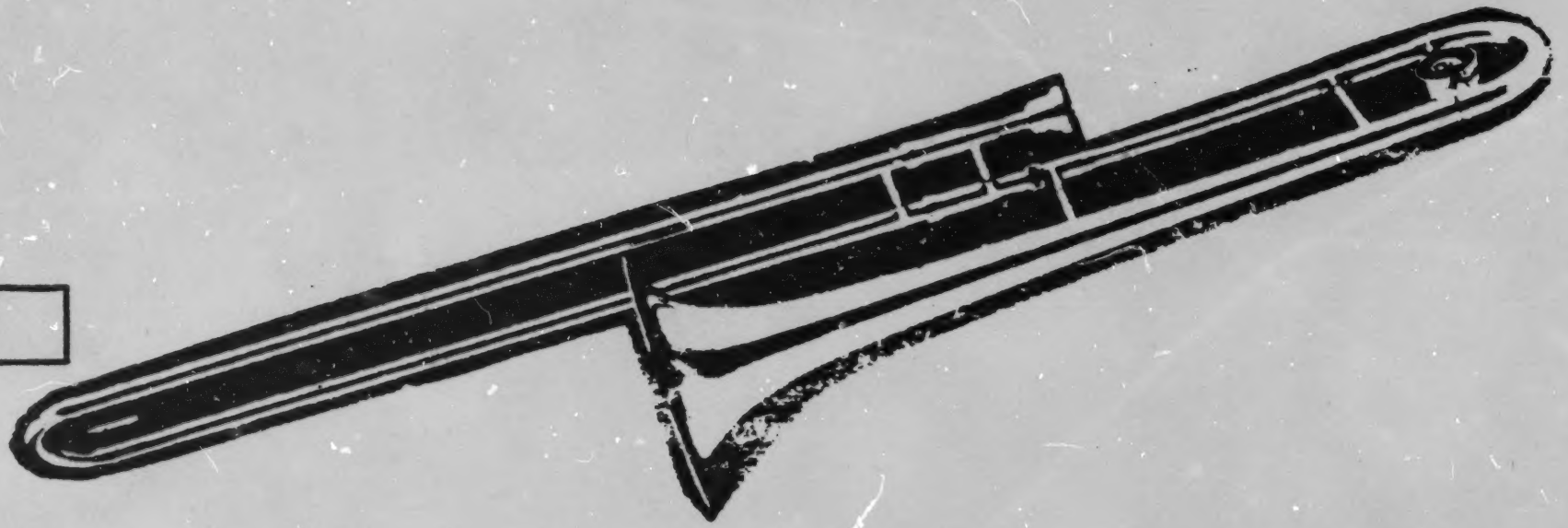

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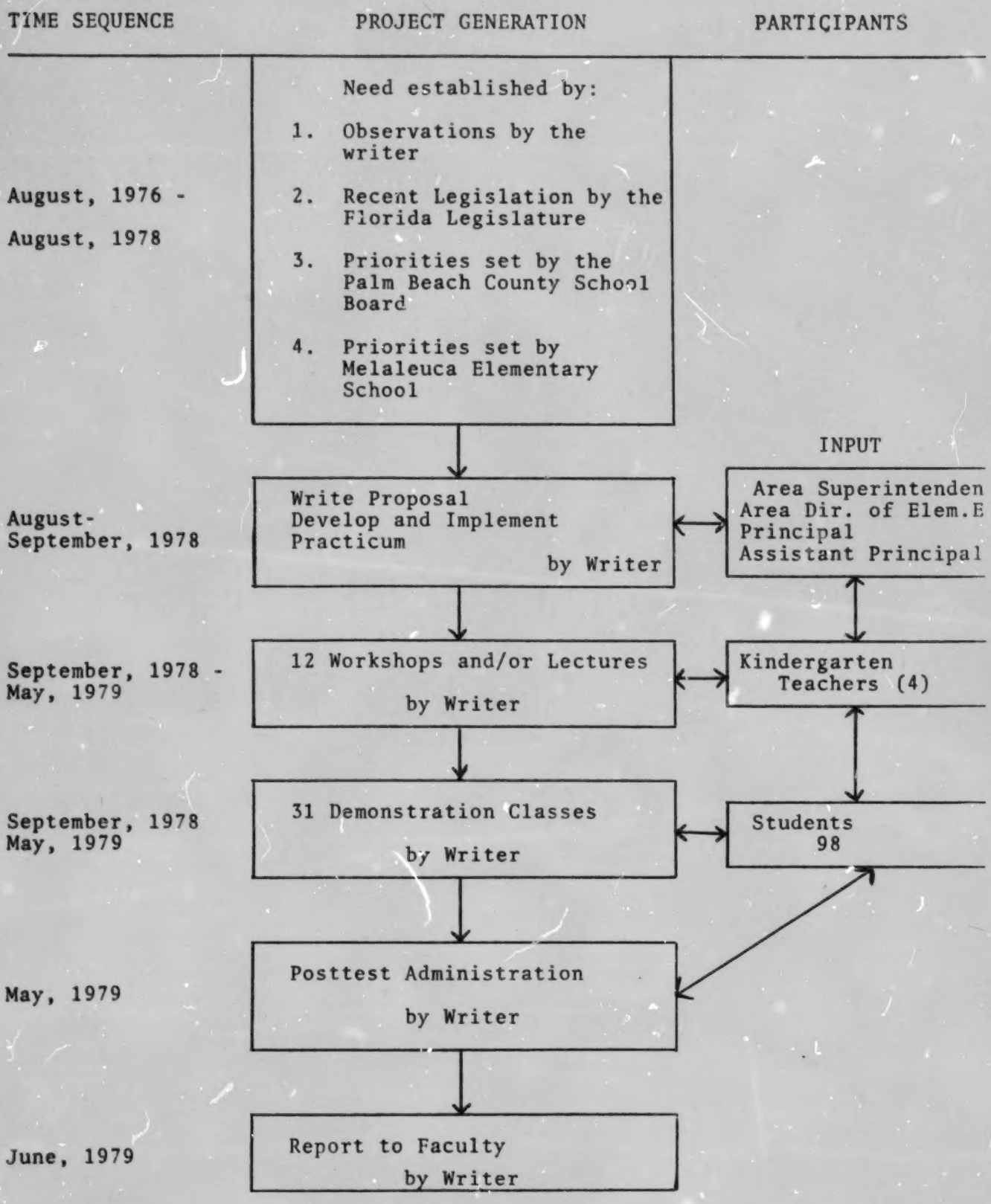
APPENDIX B



Flow Chart of Activities for Kindergarten Music at Melaleuca Elementary School

TIME TASK CALENDAR OF ACTIVITIES FOR KINDERGARTEN MUSIC

ACTIVITY/CONCEPT/ CONTENT	RESPON-SIBIL-ITY	AUG. 1978	SEPT 1978	OCT. 1978	NOV. 1978	DEC. 1978	JAN. 1979	FEB. 1979	MAR. 1979	APR. 1979	MAY 1979	JUNE 1979
1. Meet with Area Superintendent to discuss the practicum and to get permission to conduct the study. Ask him to evaluate. Meet with Area Director of Elementary Education. Ask her to evaluate. Continued evaluation.	Writer	8/1	X	X	X	X	X	X	X	X	X	X
2. Meet with Principal to discuss and to offer the planned sequential music program. Ask him to evaluate. Monthly meetings with principal will continue throughout practicum.	Writer	8/8	X	X	X	X	X	X	X	X	X	X
3. Meet with Principal and Assistant Principal of curriculum to develop and discuss strategies for meeting with kindergarten teachers, establish a schedule of workshops and a way of work. Make a list of materials, supplies, equipment, etc., available in the school.	Writer		9/8	X	X	X	X	X	X	X	X	X

TIME TASK CALENDAR OF ACTIVITIES FOR KINDERGARTEN MUSIC

ACTIVITY/CONCEPT/ CONTENT	RESPON-SIBIL-ITY	AUG. 1978	SEPT 1978	OCT. 1978	NOV. 1978	DEC. 1978	JAN. 1979	FEB. 1979	MAR. 1979	APR. 1979	MAY 1979	JUNE 1979
4. Meet with full faculty to discuss long range plans for a K-6 sequential music program. Discuss concepts, content, and rationale for this program. In other words, a selling job. Discuss the procedure to eliminate students from program.	Principal and Writer		9/11	X	X	X	X	X	X	X	X	X
5. Meet with kindergarten teachers. Discuss the status of music in each class from the teacher's point of view. Discuss the status as observed by the writer. Establish rapport with the teacher so that this new relationship is nonthreatening. Introduce strategies in how the teacher can help the child use his/her singing voice. Discuss appropriate songs for this age group. Use available books, etc., in the school media center.	Writer		9/15	X	X	X	X	X	X	X	X	X
6. Meet with kinder-garten teachers. Establish a schedule for demonstration classes to be taught by the writer.	Writer		9/22	X	X	X	X	X	X	X	X	X

TIME TASK CALENDAR OF ACTIVITIES FOR KINDERGARTEN MUSIC

ACTIVITY/CONCEPT/ CONTENT	RESPON-SIBIL-ITY	AUG. 1978	SEPT 1978	OCT. 1978	NOV. 1978	DEC. 1978	JAN. 1979	FEB. 1979	MAR. 1979	APR. 1979	MAY 1979	JUNE 1979
7. Begin demonstration classes. Four classes - 20 mintues each - maximum time because of student attention span. Begin with a song the students know and enjoy. Introduce a new song if time permits and if interest prevails.	Writer		9/25	X	X	X	X	X	X	X	X	X
8. Meet with teachers. Discuss activities and observation of the demonstration class 9/25. Discuss the quarter note and 2/4 time signature.	Writer		9/29	X	X	X	X	X	X	X	X	X
9. Demonstration classes - 20 minutes each. Have the students sing a familiar song. Introduce the quarter note (♩). Have the students clap quarter note rhythms from the chalkboard. (The teacher is to continue these activities daily after each demonstration class.)	Writer			10/2	X	X	X	X	X	X	X	X
10. Meet with teachers. Discuss activities of the demonstration class 10/2. Solicit suggestions from the teachers. (The point is to get the teachers to utilize what they learned in their college courses. Short of this, then teach them.)	Writer			10/6	X	X	X	X	X	X	X	X

TIME TASK CALENDAR OF ACTIVITIES FOR KINDERGARTEN MUSIC

ACTIVITY/CONCEPT/ CONTENT	RESPON-SIBIL-ITY	AUG. 1978	SEPT 1978	OCT. 1978	NOV. 1978	DEC. 1978	JAN. 1979	FEB. 1979	MAR. 1979	APR. 1979	MAY 1979	JUNE 1979
11. Demonstration class. Four classes - 20 minutes each. Always begin with a familiar song. Pretest the quarter rest (𝄽). Introduce the quarter rest. Review the quarter note. Have the students clap and count the rhythm exercises on the chalkboard. End class with a lively, familiar song.	Writer			10/9	X	X	X	X	X	X	X	X
12. Meet with teachers. Discuss activities of demonstration classes (9/25-10/2-10/9). Solicit suggestions from the teachers. (By this time, hopefully, the teachers are beginning to feel relaxed and will welcome observation by the writer, principal, and Area Director of Elementary Education.) Tell about pending observations. Provide the teachers with a page of rhythm exercises to be used in class. Instruct them in how to use these exercises. Give them 2 weeks to work with the class prior to the writer's intitial observation of their teaching.	Writer			10/13	X	X	X	X	X	X	X	X

TIME TASK CALENDAR OF ACTIVITIES FOR KINDERGARTEN MUSIC

ACTIVITY/CONCEPT/ CONTENT	RESPON-SIBIL-ITY	AUG. 1978	SEPT 1978	OCT. 1978	NOV. 1978	DEC. 1978	JAN. 1979	FEB. 1979	MAR. 1979	APR. 1979	MAY 1979	JUNE 1979
13. Demonstration class. Four classes - 20 minutes each. Review familiar songs. Review quarter notes and quarter rests. Introduce a new song. (Remind the teacher of the pending observation.)	Writer			10/16	X	X	X	X	X	X	X	X
14. Demonstration class. Four classes - 20 minutes each. Review quarter notes, rests, and familiar song. Pretest violin - use pictures and sound. Introduce the violin. Compare the violin picture with the guitar picture. Let the children discover the number of strings on the violin by looking at the picture.	Writer			10/23	X	X	X	X	X	X	X	X
15. Observation - this week. Visit each teacher and observe their teaching of music Save all comments and/or suggestions for a one on one conference with the teacher at a later date.	Writer			10/30	X	X	X	X	X	X	X	X

TIME TASK CALENDAR OF ACTIVITIES FOR KINDERGARTEN MUSIC

ACTIVITY/CONCEPT/ CONTENT	RESPON-SIBIL-ITY	AUG. 1978	SEPT 1978	OCT. 1978	NOV. 1978	DEC. 1978	JAN. 1979	FEB. 1979	MAR. 1979	APR. 1979	MAY 1979	JUNE 1979
16. Meet with teachers. A. Discuss activities of all demonstration classes to date. B. Give a rationale for each concept introduced and the reason for concepts being introduced in that sequence. C. Discuss the violin. D. Discuss appropriate songs for the violin. Make certain to consider the length of any song for this age group. E. Assist the teacher in selecting appropriate Thanksgiving songs for the students. The regular teacher is to introduce and teach three songs.	Writer				11/6	X	X	X	X	X	X	X
17. Demonstration class. Four classes - 20 minutes each. Review songs, quarter notes, quarter rests, pictures of violin. Pretest - parts of the violin. Number of strings, bow, chin rest. Introduce number of strings on violin, bow, chin rest.	Writer				11/13	X	X	X	X	X	X	X

TIME TASK CALENDAR OF ACTIVITIES FOR KINDERGARTEN MUSIC

ACTIVITY/CONCEPT/ CONTENT	RESPON-SIBIL-ITY	AUG. 1978	SEPT 1978	OCT. 1978	NOV. 1978	DEC. 1978	JAN. 1979	FEB. 1979	MAR. 1979	APR. 1979	MAY 1979	JUNE 1979
18. Demonstration class. Four classes - 20 minutes each. Review the violin. Introduce hands-on experience with the real violin. (Make certain to give each child this experience.)	Writer				11/20	X	X	X	X	X	X	X
19. Demonstration class. Four classes - 20 minutes each. Review all concepts taught to date. (After Holiday review.)	Writer				11/27	X	X	X	X	X	X	X
20. Meet with principal and kindergarten teachers. A. Discuss progress of program. B. Receive suggestions for program. C. Explain concept $\frac{2}{4}$ ♩ ✕ as opposed to $\frac{4}{4}$ 𝅝 or $\frac{2}{4}$ 𝅗𝅥 D. Discuss use of violin. E. Discuss next instrument to be introduced and why (trumpet). F. Discuss next note to be introduced and why (half note 𝅗𝅥). G. Discuss the autoharp and how it can be used. (Those who can play the autoharp, fine. Those who cannot, set up an individual schedule to teach them.)	Writer					12/1	X	X	X	X	X	X

TIME TASK CALENDAR OF ACTIVITIES FOR KINDERGARTEN MUSIC

ACTIVITY/CONCEPT/ CONTENT	RESPON-SIBIL-ITY	AUG. 1978	SEPT 1978	OCT. 1978	NOV. 1978	DEC. 1978	JAN. 1979	FEB. 1979	MAR. 1979	APR. 1979	MAY 1979	JUNE 1979
20. CONTINUED H. Discuss who should be eliminated from program.												
21. Demonstration class. Four classes - 20 minutes each. Review songs, quarter note, quarter rest, violin, bow, chin rest. Pretest the trumpet. Introduce the trumpet. Use pictures and recordings. Discuss the number of valves, mouthpiece and bell. (Teachers continue to review and reinforce all activities daily.)	Writer					12/4	X	X	X	X	X	X
22. Demonstration class. Four classes - 20 minutes each. General review. (After Holiday review.) Pretest the trombone. Introduce the trombone (use pictures).	Writer						1/8	X	X	X	X	X
23. Meet with teachers. General review. Discuss progress of individual students. Discuss the status of any ECE students.	Writer						1/12	X	X	X	X	X

TIME TASK CALENDAR OF ACTIVITIES FOR KINDERGARTEN MUSIC

ACTIVITY/CONCEPT/ CONTENT	RESPON-SIBIL-ITY	AUG. 1978	SEPT 1978	OCT. 1978	NOV. 1978	DEC. 1978	JAN. 1979	FEB. 1979	MAR. 1979	APR. 1979	MAY 1979	JUNE 1979
24. Demonstration class. Four classes - 20 minutes each. Continue General Review. Hands-on experience with the trombone. Discuss the mouth-piece, slide.	Writer						1/15	X	X	X	X	X
25. Demonstration class. Four classes - 20 minutes each. Brief review of quarter note and quarter rest. Pretest half note (𝅗𝅥). Always end the class with a lively, familiar song.	Writer						1/22	X	X	X	X	X
Demonstration class. Four classes - 20 minutes each. Begin with a familiar song. Have the students clap and count rhythm exercises on chalkboard. Use only quarter notest at first, then combine quarter notes and half notes.	Writer						1/29	X	X	X	X	X
27. Meet with teachers. A. Discuss progress of the program. B. Review the rationale for the sequence being followed. C. Discuss the clarinet and other reed instruments. D. Get recommendations and suggestions from teachers.	Writer							2/2	X	X	X	X

TIME TASK CALENDAR OF ACTIVITIES FOR KINDERGARTEN MUSIC

ACTIVITY/CONCEPT/ CONTENT	RESPON-SIBIL-ITY	AUG. 1978	SEPT 1978	OCT. 1978	NOV. 1978	DEC. 1978	JAN. 1979	FEB. 1979	MAR. 1979	APR. 1979	MAY 1979	JUNE 1979
27. CONTINUED E. Discuss the characteristics of music. (Pitch intensity, duration, timbre) F. Provide the teacher with a list of appropriate available materials to illustrate the characteristics of music. These materials should be in the media center, but not limited to the media center. G. Discuss the Treble Clef and Staff.												
28. Demonstration class. Four classes - 20 minutes each. A. Begin with a song. B. Review rhythmic patterns. C. Show pictures of the violin, trombone, clarinet. D. Play short excerpts of recordings of these instruments. E. Associate picture with sound. F. Pretest the clarinet. G. Introduce the clarinet. H. Hands-on experience with the clarinet.	Writer							2/5	X	X	X	X

TIME TASK CALENDAR OF ACTIVITIES FOR KINDERGARTEN MUSIC

ACTIVITY/CONCEPT/ CONTENT	RESPON-SIBIL-ITY	AUG. 1978	SEPT 1978	OCT. 1978	NOV. 1978	DEC. 1978	JAN. 1979	FEB. 1979	MAR. 1979	APR. 1979	MAY 1979	JUNE 1979
29. Observation - this week. Visit each teacher to observe the degree of ease the teacher exhibits in teaching music.	Writer							2/12	X	X	X	X
30. Demonstration class. Four classes - 20 minutes each. A. Review songs, quarter note, quarter rest, half note. B. Pretest staff. C. Introduce staff. D. Pretest treble clef. E. Introduce treble clef.	Writer							2/19	X	X	X	X
31. Demonstration class. Four classes - 20 minutes each. A. Review songs, quarter note, quarter rest, half note, staff, clef. B. Prepare the students psychologically about the rhythm band.	Writer							2/26	X	X	X	X
32. Meet with teachers. A. Discuss orchestration for rhythm band (use note values studied to date). B. Associate familiar songs for orchestration.	Writer								3/2	X	X	X

TIME TASK CALENDAR OF ACTIVITIES FOR KINDERGARTEN MUSIC

ACTIVITY/CONCEPT/ CONTENT	RESPON-SIBIL-ITY	AUG. 1978	SEPT 1978	OCT. 1978	NOV. 1978	DEC. 1978	JAN. 1979	FEB. 1979	MAR. 1979	APR. 1979	MAY 1979	JUNE 1979
33. Demonstration class. Four classes - 20 mintues each. A. Pass out rhythm instruments to students. (Use appropriate procedure) B. Have students play these instruments while reading the rhythmic exercises from the chalkboard. Exchange instruments. Each student should have the opportunity to play each instrument and each exercies.	Writer								3/5	X	X	X
34. Demonstration class. Four classes - 20 minutes each. A. Pretest the sound of piano and drum. B. Introduce the piano and drum - use pictures, recordings, tapes, etc. C. Review the treble cleff. D. Continue using rhythm instruments with exercises on chalkboard. E. Have the students sing and play rhythm band instruments.	Writer								3/12	X	X	X

TIME TASK CALENDAR OF ACTIVITIES FO.. KINDERGARTEN MUSIC

ACTIVITY/CONCEPT/ CONTENT	RESPON-SIBIL-ITY	AUG. 1978	SEPT 1978	OCT. 1978	NOV. 1978	DEC. 1978	JAN. 1979	FEB. 1979	MAR. 1979	APR. 1979	MAY 1979	JUNE 1979
. Meet with teachers. A. Discuss progress of program. B. Discuss appropriate recordings to use with rhythm instruments. Discuss in terms of timbre, duration, intensity. C. Discuss the flute, guitar, cymbals. D. Teacher should be prepared to demonstrate skill in playing autoharp. (Review with teacher if she is unprepared.	Writer								3/19	X	X	X
36. Demonstration class. Four classes - 20 mintues each. A. General review. B. Pretest sharp (#). C. Introduce sharp (introduce for identification only. Do not introduce for application.)	Writer								3/26	X	X	X
37. Demonstration class. Four classes - 20 minutes each. A. General review. B. Discuss flat and sharp for identification. C. Pretest vocal and instrumental ensemble. D. Introduce vocal ensemble. 1. Use choral group. Use both male and female. 2. Use male and female soli.	Writer									4/9	X	X

TIME TASK CALENDAR OF ACTIVITIES FOR KINDERGARTEN MUSIC

ACTIVITY/CONCEPT/ CONTENT	RESPON-SIBIL-ITY	AUG. 1978	SEPT 1978	OCT. 1978	NOV. 1978	DEC. 1978	JAN. 1979	FEB. 1979	MAR. 1979	APR. 1979	MAY 1979	JUNE 1979
39. Demonstration class. Four classes - 20 minutes each. A. General review. B. Introduce instrumental ensemble. 1. Use symphony orchestra. 2. Use string quartette. 3. Use piano or violin concerto.	Writer									4/16	X	X
40. Meet with teachers. A. Discuss progress of program. B. Discuss format of the evaluation instrument. C. Discuss ways which the teacher can help the students prepare for the final assessment of all concepts studied to date.	Writer									40/20	X	X
41. Demonstration class - Four classes - 20 minutes each. General review. (Make this review a game. Use recordings, rhythmic exercises, recordings, flash cards, pictures.)	Writer									4/23	X	X
42. Demonstration class. Four classes - 20 minutes each. General review.	Writer									4/30	X	X

TIME TASK CALENDAR OF ACTIVITIES FOR KINDERGARTEN MUSIC

ACTIVITY/CONCEPT/ CONTENT	RESPON-SIBIL-ITY	AUG. 1978	SEPT 1978	OCT. 1978	NOV. 1978	DEC. 1978	JAN. 1979	FEB. 1979	MAR. 1979	APR. 1979	MAY 1979	JUNE 1979
43. Meet with teachers. A. Discuss evaluation instrument. B. Solicit recommendations for changes in evaluation instrument. C. Solicit recommendations for changes for institutionalizing the program for next year.	Writer										5/4	X
44. Demonstration class. Four classes - 20 minutes each. General review.	Writer										5/7	X
Demonstration class. Four classes - 20 minutes each. General review.	Writer										5/14	X
46. Demonstration class. Four classes - 20 minutes each. General review.	Writer										5/21	X
47. Demonstration class. Four classes - 20 minutes each. Complete the assessment if necessary.	Writer										5/28	X

TIME TASK CALENDAR OF ACTIVITIES FOR KINDERGARTEN MUSIC

ACTIVITY/CONCEPT/ CONTENT	RESPON-SIBIL-ITY	AUG. 1978	SEPT 1978	OCT. 1978	NOV. 1978	DEC. 1978	JAN. 1979	FEB. 1979	MAR. 1979	APR. 1979	MAY 1979	JUNE 1979
48. Meet with faculty and administration. A. Discuss final report of program. B. Discuss institutionalization of program in other schools. C. Discuss the second phase of program (Grade 1).	Writer											6/4
49. Write and send Practicum Report to Nova University.	Writer											6/79

APPENDIX C

GENERAL PLACEMENT PROCEDURES

The eligibility of every exceptional student shall be officially certified by the district Director of Exceptional Child Education (or designee) after reviewing the student's complete eligibility file which includes all necessary identification data.

A school eligibility staffing committee, utilizing the process of reviewing diagnostic, psychological, educational, and social data shall consider the eligibility of students for special programs and recommend students to the Area ECE Placement Committee Chairperson.

If the student's eligibility is clear-cut (strong evidence that identification criteria have been met) the Chairperson, acting as the ECE Director's designee, shall determine the placement and notify the appropriate persons.

If the student's eligibility is questionable, the case shall be referred to the Area ECE Placement Committee. Members of the Area ECE Placement Committee are:

ECE Director or designee, Chairperson
Student Services Representative
Principals' Association Representative
School Center Representative(s)
ECE Exceptionality Specialist
Others requested by school or chairperson

If the case cannot be resolved at the area level, an appeal may be presented to the ECE District Placement Committee by any of the persons involved. Members of the ECE District Committee are:

ECE Director or designee, Chairperson
Student Services Director or designee
ECE Exceptionality Specialist
Principals of involved schools
Area Superintendent or designee
Others requested by school or chairperson

Placement information must be available in the school to which the student it assigned and in the District ECE office. The Area ECE Placement Committee Chairperson shall be responsible for the dissemination of all placement notification and for the storage and retrieval of district placement information.

The school principal shall be responsible for the storage and retrieval of all placement information, including identification data, within the school center.

> The principal of the school in which the student is taught shall keep a written record of the case history of each exceptional student, showing the reason for the student's withdrawal from the regular class in the public school and his enrollment in or withdrawal from a special class for exceptional students and this record shall be available for inspection by school officials at any time.
>
> Florida Statutes 230.23 (4) (m) (6)

Placement information shall include identification data, a description of the program to which the student is assigned, and the date of assignment.

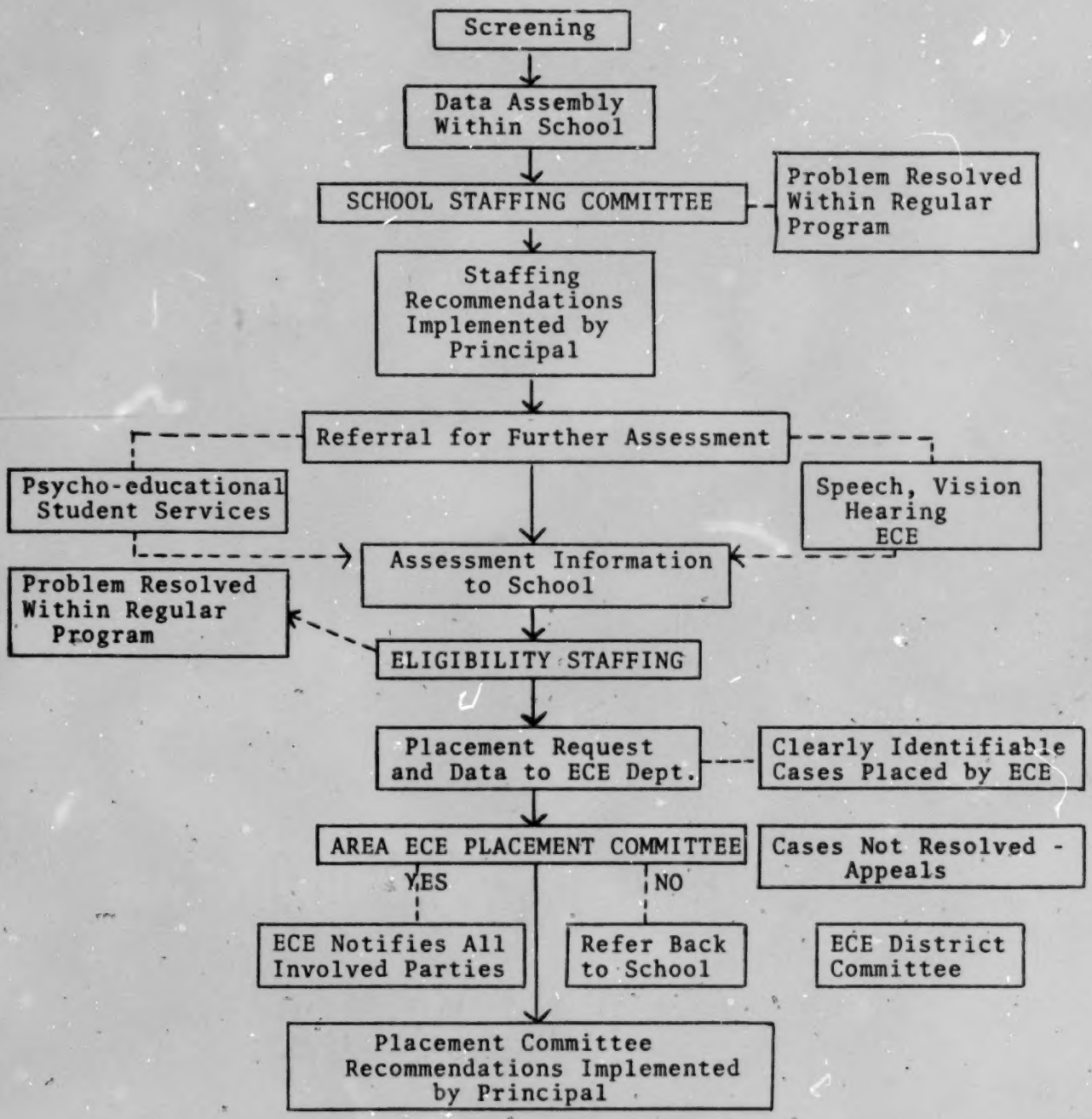
Notice of the assignment or rejection, including due process procedures shall be sent to the parents, the referring principal, the receiving principal, and Student Services before any change is made in the student's program.

A student will be re-assigned from his home school only when the special services needed cannot be provided at that school center. All exceptional students shall be educated with students who are not handicapped to the maximum extent appropriate for the best interest of the handicapped student. Placement in special classes shall be approved only when the nature of severity of the handicap is such that education in regular classes cannot be achieved satisfactorily.

> In providing for the education of exceptional students the superintendent, principal, and teachers shall utilize the regular school facilities and adapt them to the needs of exceptional students whenever this is possible. No student shall be segregated and taught apart from normal students until a careful study of the student's case has been made and evidence obtained which indicates that segregation would be for the student's benefit or is necessary because of difficulties involved in teaching the student in a regular class.
>
> Florida Statues 230.23 (4) (m) (5).

Placements are determined on an annual basis. The individual educational plan and student progress are reviewed by a staffing committee at least once a year at which time the committee recommends continued placement or dismissal from ECE. The committee may also recommend an alternative program for the student. Written notification of the annual review recommendation(s) is provided for parents.

EXCEPTIONAL CHILD EDUCATION PLACEMENT PROCESS



STAFFING PROCEDURES FOR EXCEPTIONAL CHILDREN

Staffing is defined as the process of reviewing diagnostic, educational and social data to determine student eligibility and to recommend educational placement and services needed by an exceptional student.

Four major types of staffing with associated program decisions can take place during the course of a given case following the collection of information and evaluation data. Any staffing on occasion may encompass more than one type of staffing. The final characteristics of the staffing are determined by the personnel present during that staffing. These staffings may be designated:

1. ELIGIBILITY STAFFING
   for all cases being considered for a special class or service and for periodic restaffing.

2. EDUCATIONAL PLANNING AND TREATMENT STAFFING
   for all cases deemed eligible for a special class for the purpose of planning instructional programming.

3. ARTICULATION STAFFING
   For all cases being considered for transition between primary, intermediate, junior high and high school programs.

4. DISMISSAL STAFFING
   for the purpose of discussing cases in which there does not appear to be a need for continued special education services of the type presently provided.

TYPE OF STAFFING	POSSIBLE DECISIONS
1. ELIGIBILITY	1. Eligible a. Type of service b. Frequency of services c. Individual prescription* d. Date of program initiation
	1. Non-Eligible a. Provisions for subsequent review b. Parent contact c. Continued consultation

*Eligibility and educational planning staffings may be combined into one (1) staffing when this is feasible.

TYPE OF STAFFING	POSSIBLE DECISIONS
2. EDUCATIONAL PLANNING & TREATMENT	1. Individual prescription* a. Present levels of performance b. Annual goals c. Short-term objective d. Program description e. Additional services f. Scheduling in regular class g. Date of program initiatio h. Anticipated duration of services i. Evaluation procedures
3. ARTICULATION	1. Transition between levels 2. Integration at present levels 3. Curriculum adjustment
4. DISMISSAL	1. Continue 2. Discontinue 3. Adjust

*Eligibility and educational planning staffings may be combined into one (1) staffing when this is feasible.

ALL PROGRAM DECISIONS AND RECOMMENDATIONS SHOULD BE DOCUMENTED ON FORM #701 AND PLACED IN THE STUDENT'S FILE.

SUGGESTED MEMBERS OF SCHOOL STAFFING COMMITTEES:

Principal or Representative
Guidance Counselor, Dean
Teacher(s) - ECE and regular
Human Relations Counselor
School Psychologist
School Nurse
ECE Coordinator
Parent

(This material was taken from the Exceptional Child Education Placement Manual 1977-78, Palm Beach County Schools.)

A HANDBOOK
A SEQUENTIAL MUSIC PROGRAM
FOR THE KINDERGARTEN TEACHER

By WALTER T. LOCKE[1]

Appendix D
Individual Practicum
Nova University
Dade Cluster, 1979

[1]Director of Secondary Ed.
South Central Area
Palm Beach County Schools
West Palm Beach, Florida

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DIRECTIONS FOR ADMINISTERING
"THE ELEMENTARY TEACHER CAN TEACH MUSIC"

FINAL ASSESSMENT INSTRUMENT

ACKNOWLEDGMENTS

I am indebted to many persons for assistance in the development and implementation of this handbook. However, I must give a "special thanks' to Mr. Howard Johnson, Sr., principal of Melaleuca Elementary School, Mr. Kenneth Tose, assistant principal and the four kindergarten teachers; Mrs. Deloras Davis, Miss Arlene Holmes, Miss Karen Smith, and Mrs. Ruby Allen for their cooperation and support in making the "pilot" program work.

A special thanks to Mrs. Ellen Coffman, secretary who typed and retyped this document.

To the kindergarten children and their parents, I owe a bit of gratitude for the opportunity to serve them in the educational process.

To Mr. Sam Kaylin, Director of Practicums, Nova University and to Nova University, thanks for the practicum concept. This experience afforded me the opportunity to see my efforts implemented and institutionalized.

KINDERGARTEN MUSIC EXPERIENCES

INTRODUCTION

The weekly lesson plans in this handbook represent an intergrated approach to the fundamentals of music. These activities include singing, rhythms, listening, creativity, vocabulary building and music notation. The major emphasis are placed on vocabulary and music notation. These activities appear in the sequence in which they normally occur in the kindergarten.

This program for kindergarten in a significant step forward in accomplishing a sequential music program planned by the writer for the non-musical elementary classroom teacher, grades kindergarten through grade six. The program is not intended to replace any existing textbook, course of study, guide, or program. The intent is to (1) supplement the existing resources, and (2) assist the classroom teacher in making better use of these resources.

The materials in this handbook are not new. What is new, is the arrangement of the data.

OBJECTIVES

A. Given sequential experiences in the first level of musical development, beginning in September, 19 , through May, 19 , eighty percent (80%) of the student population will demonstrate eighty-five percent (85%) fo the time, skill in determining the properties of music (pitch, intensity, duration, timbre) as described in the following specific objectives:

1. Given aural examples of two tones with differing lengths, eighty-five percent (85%) of the target population will identify which tone is longer (duration).

2. Given aural examples of five (5) familiar compositions, some soft and some hard, eighty-five percent (85%) of the target population will recall which compositions are loud and which are soft (intensity).

3. Given aurally two-tone, one behind the other, eighty-five percent (85%) fo the target population will identify the second tone as the same or as a different tone (pitch).

4. Given an aural example containing a prominent solo by a familiar musical instrument, eighty-five percent (85%) of the target population will name the solo instrument (timbre).

5. Given an aural performance by an ensemble, eighty-five percent (85%) of the target population will identify the ensemble as instrumental or vocal (use short examples of the string quartette, choral groups, etc.) (timbre).

B. Given the following list of vocabulary terms aurally and visual representations of selected musical instruments, beginning with number one (1) and progressing through number ten (10) from September, 19 , through May, 19 , eighty-five percent (85%) of the target population will match each term with the proper picture.

1. Violin
2. Trumpet
3. Trombone
4. Clarinet
5. Piano
6. Drum
7. Flute
8. Guitar
9. Cymbals
10. Autoharp

C. Given the following visual examples of symbols, in the prescrib order, beginning in September, 19 , through May, 19 , eighty percent (80%) of the target population will identify orally the name of each symbol.

1. Quarter note
2. Quarter rest
3. Half note
4. Staff
5. Treble Clef
6. Flat
7. Sharp

D. Given aural examples of five (5) familiar compositions, some slow and some fast, but all without tempo changes within the examples, beginning in September, 19 , through May, 19 , eighty-five percent (85%) of the target population will recall which are slow and which are fast.

First Week of Music

SUGGESTIONS TO TEACHERS:

1. Singing: (Rote singing) Let's Get Acquainted.

(Select familiar songs from the Song Lists at the end of this handbook - Appendix 1)

Procedure: It is accepted practice to teach songs as a whole rather than one phrase at a time. Have the children listen to the song several times in its entirety before they begin to sing the song. Use facial expressions, gestures, body movements, etc., to help the children realize the mood, story, rhythm and phrases of the song.

a. Teacher . . . sing the song in its entirety without comment while the children listen. A recording may be used.

b. Discuss the song very briefly with the children.

c. Sing the song in its entirety again and ask the children if they can tell what the song is about. Also ask questions such as: Is the song fast or slow. Happy or sad?

d. Have the children sing along with the teacher.

e. Let the children sing the song by themselves.

f. Let the boys sing, then the girls, now all together.

g. If dramatization or impersation is possible (birds, animals, trains, cars, airplanes or other sounds) have a small group to impersonate the various sounds while the other students sing.

h. Follow the suggested instructions in the suggested series.

(Caution) Do not sing along with the children or play a musical instrument too loudly, once the children have learned the song. Make the children feel that they are successful in their own right. Do not push the children too hard, after all, music should help the child be a happier and a more complete person.

Second Week of Music

SUGGESTIONS TO TEACHERS:

1. Singing:

   a. Review songs of the previous week (5 minutes)

   b. Introduce new rote songs (10 minutes)

   Suggested songs: (See Songs Lists at the end of this handbook)

11. Rhythm: Introduction to Simple, Duple, Rhythmic Patterns

Teacher. You must know the quarter note. ♩ or ♩
Duple means that we count the measure in twos.
Example: 2/4 ♩ ♩ | ♩ ♩ | ♩ ♩ | ♩ ♩ ‖
1 2 / 1 2 / 1 2 / 1 2

Each note value is represented by a fraction or a number.
Example: ♩ = 1/4 or 4

The top number, at present, indicates the number of beats or counts in the measure. The measure is the space between the barlines.
Example: 2/4 ♩ ♩ | ♩ ♩ ‖ (Measure)
2 = two beats
4 = quarter note

Pretest the quarter note. Simply place a quarter note on the chalkboard, and without explanation ask the students to identify the quarter note. If they know the quarter note proceed to the next Lesson. If they do not know the quarter note proceed as follows:

Procedure: (Caution - Do not explain all of the facts indicated on the preceding page. Follow the precedure given below to teach the children.)

A. Quarter Note (5 minutes)

1. Introduce the quarter note - by name - while pointing to the note on the blackboard, i.e. "This is a quarter note." Have the children repeat.

2. Have the children clap hands and ocunt while the teacher points to each note in the exercise. (Number 1 - Rhythm Exercise, Page .

3. Tell the children, "A quarter note gets one count or beat."

4. Have them clap the exercise again while the teacher points to each note.

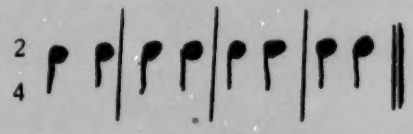
111. End the Hour With a Lively Song.

Third Week of Music

SUGGESTIONS TO TEACHERS:

1. Singing:
   a. Review songs of the previous week (5 minutes)
   b. Introduce new rote song (5 minutes)

11. Rhythm: (5 minutes)
   a. Review quarter note.
   b. Have the students clap and count the following exercise.



111. End the class period with a lively song.

Fourth Week of Music

SUGGESTIONS TO TEACHERS:

1. Singing:

   a. Review songs of the previous week (5 minutes)

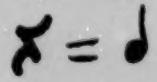
   b. Introduce new rote song (5 minutes)

   Suggested songs: (See Songs Lists at the end of this handbook)

11. Rhythm: Introduction to Simple, Duple, Rhythmic Patterns

Teacher. You must know the quarter rest.

Quarter rest is equal to a quarter note.



Pretest the quarter rest. Simply place a quarter note on the chalkboard and without explanation ask the students to identify the quarter rest. If they know the quarter rest proceed to the next Lesson. If they do not know the quarter rest proceed as follows.

A. Quarter Rest (10 minutes)

1. Introduce the quarter rest (𝄽) by name. "This is a quarter rest."

2. Have the children clap hands and count while the teacher points to each note in exercise number 1.

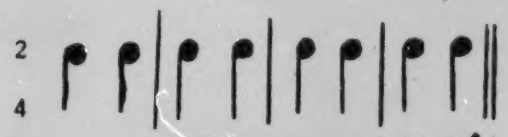
3. Say - "Please note the hands are together when we clap the notes." Clap exercise 1. again. (Make certain that the hands are apart when counting the rest.) Clap and count exercise number 2.

4. Without explanation or comment, have the students clap and count exercise number 3.

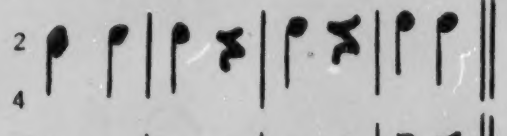
5. Review all exercises (1 - 5)

111. End the music hour with a lively song. (See Song Lists)

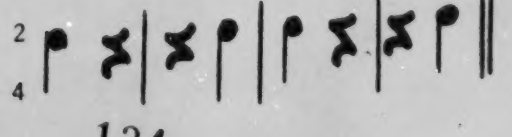
RHYTHMIC EXERCISES:

(1) 

(2)

(3) 

(4)

(5) 

Fifth Week of Music

SUGGESTIONS TO TEACHERS:

1. Singing: (5 minutes)
   a. Review songs of previous week

11. Rhythm: (10 minutes)
   a. Review quarter note
   b. Review quarter rest
   c. Have the children clap and count exercises 1 - 5 (see fourth week)

111. End the hour with a lively song.

Sixth Week of Music

SUGGESTIONS TO TEACHERS:

1. Singing: (5 minutes)

11. Rhythm: (10 minutes)

Pretest half note (d)

Teacher: You must know the half note. 𝅗𝅥
You must know that a half note is equal to two quarter notes.

Example: 𝅗𝅥 = ♩♩

You must know, for now, that the 𝅗𝅥 gets two counts.

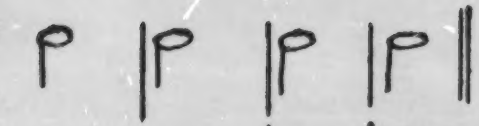
Hold the hands together when clapping and counting the half note.

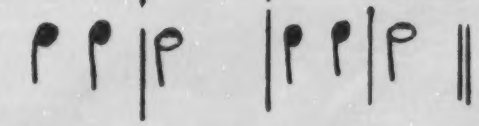
Example: $\frac{2}{4}$ 𝅗𝅥 | 𝅗𝅥 ‖
1-2 1-2

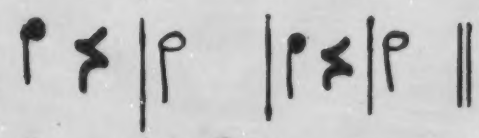
Procedure: (Do not explain all facts you have learned. follow the procedure given below to teach the children. Copy exercises number 6 - 10 from the next page on the blackboard.)

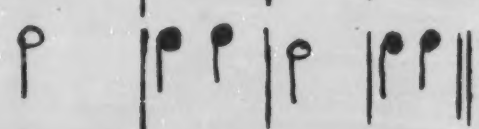
1. Have the children clap any of the exercises in the preceding Lesson.

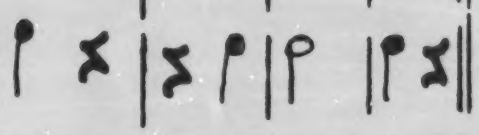
RHYTHMIC EXERCISES:

(6) $\frac{2}{4}$ 

(7) $\frac{2}{4}$ 

(8) $\frac{2}{4}$ 

(9) $\frac{2}{4}$ 

(10) $\frac{2}{4}$ 

2. Introduce the half note, by name, while pointing to the note on the blackboard. Point first to the half note, then to the quarter note. Have the pupil identify the quarter note, then the half note, and vice versa.

3. Tell the pupils - "A half note gets two counts or beats."

4. Have the children clap exercise number 6 while the teacher points to each note. Make certain that the hands remain together for two counts for each half note.

5. Have the pupils clap and count number 7 and 8. Continue to point to the notes.

6. Have the pupils clap all exercises studied to this point. Do not point.

7. Have the boys clap selected exercises, then have the girls do the same, now have all clap and count together.

8. Ask for volunteers to clap and count certain exercises.

111. End the music period with a lively song.

(Tell the children that you will bring rhythm instruments for their use the following week as a reward for their success.)

Seventh Week of Music

SUGGESTION TO TEACHERS:

1. Singing: (5 minutes)

   a. Let the children select and sing their favorite songs.

11. Rhythm: (15 minutes)

   1. Have the pupils clap exercises number 9 and 10. Point to the notes while the class claps.

   2. Have the students clap exercises 9 and 10 but do not point.

A. Introduce the rhythm instruments.

> Teacher: You must know the names and the description of all rhythm band instruments. You should know how each instrument is held. Also, it is important that you use discretion in issuing instruments to the pupils so that the instrument will be in keeping with the child's personality and physique. For example: Do not issue the triangle to a big husky boy and the bass drum to a little girl. The reverse order would best fit both of these personalities. Make certain to provide an instrument for each child.

Procedure: Write exercise number 1 - 5 on the blackboard. Alternate exercises 6 through 10 on separate days.

1. Pass the instruments to the children one at a time. Give the name of the instrument each time it is used.

2. Have the children play exercise number 1.

3. Have the children play exercises number 2, 3, 4, and 5.

4. Have the children place the instruments in the storage box. Teach the children how to care for the instruments.

111. End the music hour with a lively song.

Eighth Week of Music

SUGGESTIONS TO TEACHERS:

1. Singing: (5 minutes)
   a. Introduce a new rote song (See Song List)

11. Rhythm: (5 minutes)
   a. Review any of the exercises studied to date

111. Pretest Violin: (10 minutes)
   a. Show pictures of the violin
   b. Discuss the four strings
   c. Discuss the bow
   d. Discuss the chin rest

   (Play appropriate violin music. Use a record or tape.)

1V. End the class period with a lively song.

Ninth Week of Music

SUGGESTIONS TO TEACHERS:

I. Singing: (5 minutes)

a. Let the students select and sing their favorite songs

II. Rhythm: (5 minutes)

a. Review any exercise studied to date

III. Pitch: (10 minutes)

a. Awareness of scale-like passages, repeated tones, high and low.

Procedure:

1. Teacher sing the scale from 1 to 8 very slowly, using good tone quality or use a melody instrument, such as, tone bells.

2. Have the pupils sing the scale, using numbers.

3. Teacher sing the scale using numbers. Place the right hand at the waist line. Call this position one. Move the hand upward to number two, then three, etc. Position eight should be slightly above the head.

4. Have the students stand and sing the scales, by numbers and using the hand as described. They will catch on.

IV. End the class period with a lively song.

Tenth Week of Music

SUGGESTIONS TO TEACHERS:

1. General Review: (20 minutes)
   Review the quarter note, quarter rest, half note, violin, parts of the violin. Review the sound of the violin. Show pictures, etc. The idea is to develop in the child confidence in clapping of playing the various rhythms, and, training to help increase the functional scope of the ear to distinguish the sound of the violin from other sounds.

11. Introduce appropriate holiday songs. (See Song Lists)

111. End the class with a lively song.

Eleventh Week of Music

SUGGESTIONS TO TEACHERS:

1. Continue General Review: (10 minutes)
   - Use rhythm instruments
   - Use pictures
   - Use recordings

11. Pretest trumpet: (5 minutes)
   - Use pictures and recordings

111. Introduce the trumpet: (5 minutes)
   - Discuss the mouthpiece
   - Discuss the bell
   - Discuss the number of valves

1V. End the class with a lively song.
   - (Use appropriate holiday music)

Twelfth Week of Music

SUGGESTIONS TO TEACHERS:

1. Continue General Review:

   Plan and implement activities preceding holiday season. Continue to review all concepts studied. This is important. The schools will be closed, perhaps, prior to winter holidays.

11. Pretest Trombone:

   Discuss the slide
   Discuss the bell
   Discuss the mouthpiece

111. End the class hour with a lively song.

Thirteenth Week of Music

SUGGESTIONS TO TEACHERS:

1. General Review: (after holiday)

   Review: quarter note
   quarter rest
   half note
   violin
   trumpet
   trombone

11. Pretest Pitch: (5 minutes)

   Use tone bells, piano, etc.

   Procedure:

   1. Play two tones - one behind the other.

   2. Ask the students if the tones are the same or different, rather than high or or low.

   3. Continue this procedure daily as a drill. (One minute or less.)

111. End the hour with a lively song.

Fourteenth Week of Music

SUGGESTIONS TO TEACHERS:

1. Singing: (5 minutes)
   Introduce new rote songs

11. Pitch: (one minute or less)
   Review - same and different

111. Listening: (8 - 10 minutes)

   a. Use recordings and pictures.
   (Select recordings of the violin, trumpet, trombone. The examples should be short. See Appendix 11 for source materials.)

   b. Have the pupils identify the instruments by sound and picture.

   c. Have the pupils listen for tempo? Ask questions such as: Is the song fast? slow? loud? soft?

   d. Ask about pitch? Which instrument is playing high? low? loud?

1V. Creativity and singing: (5 minutes)

   a. Follow the dramatizations to appropriate songs in a Basic Series.

   b. Use rhythm instruments where possible. However, use the note values and rhythms studied.

Fifteenth Week of Music

SUGGESTIONS TO TEACHERS:

1. Singing: (5 minutes)
   a. Review any songs learned to date
   b. Listen for flaws in pitch or the melodic line. Try to improve both as the pupils sing.

11. Creativity: (10 minutes)
   Teacher:
   a. Select a familiar song
   b. Use a combination of the rhythmic exercises
   c. Let the students play rhythm instruments. (some play, while, other sing)

111. Listening: (5 minutes)
   a. continue to introduce instruments of the orchestra. Use recordings and pictures.

1V. End the music period with a lively song.

Sixteenth Week of Music

SUGGESTIONS TO TEACHERS:

1. Singing: (5 minutes)
   a. Introduce a new rote song

11. Creativity: (10 minutes)
   a. Follow the dramatizations to approach songs in in a Basic Series.

      Select a dramatization which require the pupils to develop a consciousness of Left and Right.

111. Pitch: (5 minutes)
   a. Review for same and different
   b. Change terminology to high and low.

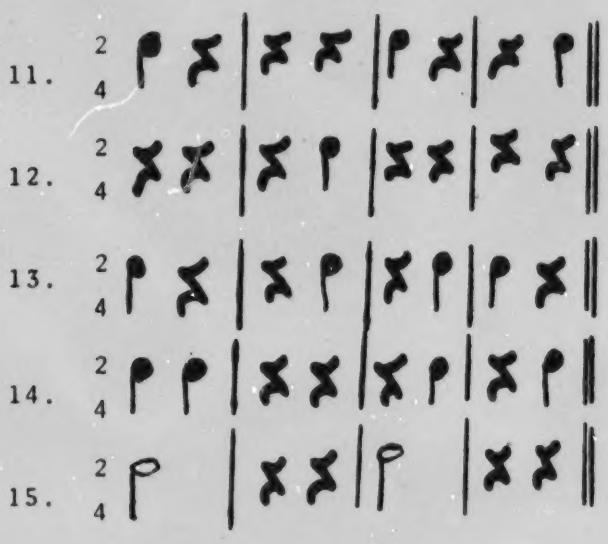
1V. End the music period with a lively song.

Seventeenth Week of Music

SUGGESTIONS TO TEACHERS:

1. Singing: (5 minutes)
   a. Let the pupils select the songs
   b. Work to improve the melodic line.

11. Rhythm: (10 minutes)
   a. Review quarter note
   b. Review quarter rest
   c. Review half note
   d. Have the pupils clap the following exercise without explanation:



111. End the hour with a lively song.

Eighteenth Week of Music

SUGGESTIONS TO TEACHERS:

1. General Review: (10 minutes)
   a. Review any concepts learned to date.

11. Timbre: (10 minutes)
   a. Pretest clarinet.
      Use pictures and recordings.
   b. Hands on experience using any instrument studied to date.
   c. Use short excerpts of various melodies and instruments to compare timbre.

111. End the hour with a lively song.

Nineteenth Week of Music

SUGGESTIONS TO TEACHERS:

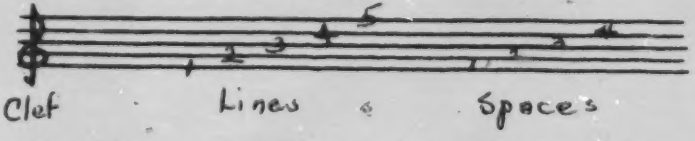
1. Singing: (5 minutes)
   a. Introduce new rote song

11. Timbre: (5 minutes)
   a. Pretest guitar. Use pictures and recordings
   b. Provide hands on experience of the clarinet or review the experience with pictures and recordings.

111. Duration: (5 minutes)
   a. Pretest long and short sounds. (Use resonator bells or any instrument available to introduce the concept, however, do not belabor the point.)

1V. Pitch: (5 minutes)
   a. Review high and low concepts
   b. Pretest Staff and Cleff.

Teacher: You must know the lines and spaces of the Staff. You must know the Treble Clef.



Count the lines and spaces from the bottom upwards.

(Simply introduce the Staff and the Clef. Use the same procedure used in introducing the note values. Draw a Staff on the chalkboard and call it by name. Do not explain.)

Twentieth Week of Music

SUGGESTIONS TO TEACHERS:

1. Singing: (5 minutes)
   a. Let the pupils select the song

11. Timbre: (5 minutes)
   a. Pretest Autoharp (use pictures and instrument)

11. Pitch: (10 minutes)
   a. Review staff and clef. (use manuscript paper - (musicpaper)

   Have the students practice placing various note values and the clef on the manuscript. Show them what this looks like in a song book.

Teacher: You should begin refreshing your memory about the Autoharp. The note values, staff and clef will play an important part in what is to follow. Any Basic Series will give information on the Autoharp. If not, consult a music colleague in your district.

Twenty-first Week of Music

SUGGESTIONS TO TEACHERS:

1. Singing: (5 minutes)

   a. Review any songs studied

11. Listening: (15 minutes)

   a. Continue to review the sounds of the various instruments (trumpet, violin, clarinet, trombone, guitar) Use recordings and pictures.

   b. Have the pupils identify the instruments by sound and picture.

   c. Continue to discuss and have the pupils listen for tempo, rhythm, etc. Ask questions such as: Is the song fast? slow? loud? soft?

   d. Ask about pitch. Example: Is the song high? low?

   e. Ask about timbre. Example: Which instrument is playing high? low? loud? soft?

Twenty-second Week of Music

SUGGESTIONS TO TEACHERS:

1. Singing: (5 minutes)
   a. Let the students select the songs.

11. General Review: (15 minutes)

> Teacher: The attention span of the kindergarten child is not very long. Therefore, care should be experienced in the length of time the child is to participate in any given activity.

111. End the class period with a lively song.

Twenty-third Week of Music

SUGGESTIONS TO TEACHERS:

1. Singing: (5 minutes)
   a. Introduce new rote song

11. Timbre: (5 minutes)
   a. Pretest flute (Use pictures and recordings)

111. Listening: (10 minutes)
   a. Review instruments of the orchestra (Use pictures and recordings)
   b. See if the students can distinguish between the different sounds

1V. End the hour with a lively song.

Twenty-fourth Week of Music

SUGGESTIONS FOR TEACHERS:

1. Singing: (5 minutes)
   a. Let the students select the songs

11. General Review: (15 minutes)

111. Hands on experience with flute.

Twenty-fifth Week of Music

SUGGESTIONS TO TEACHERS:

1. Singing and Rhythm: (10 minutes)
   a. Let the students select the song
   b. Have the students play rhythm band instruments while reading rhythmic patterns

11. Listening: (10 minutes)
   a. Pretest Piano and Drum (use pictures and recordings)
   b. Continue to compare the sounds of various instruments (use pictures and recordings)

111. End the class period with a lively song.

Twenty-sixth Week of Music

SUGGESTIONS TO TEACHERS:

1. Singing: (5 minutes)
   a. Introduce new rote song

11. Timbre: (15 minutes)
   a. Pretest vocal and instrumental (use short excerpts of String Quartet, Bands, Orchestra, Choral Ensemble, etc.)

   b. Discuss the difference in sound

111. End the class period with a lively song.

Twenty-seventh Week of Music

SUGGESTIONS TO TEACHERS:

1. General Review: (20 minutes minimum daily)
   a. Review all concepts during this period.
   b. Select concepts spontaneously and make a drill of these activities.

11. Final Examination.

The assessment instrument, Appendix 111, of this handbook is designed to be administered in 25 minutes. (See directions for administering.)

APPENDIX I

SONG LIST

The following list of songs is merely a minimum list of songs to help the kindergarten teacher make selections of songs of interest to the student. This list of songs is not all inclusive nor is it representative.

Three Blind Mice
Row, Row, Row, Your Boat
Mary Had a Little Lamb
Farmer In the Dell
Twinkle, Twinkle, Little Star
Put Your Finder In the Air
What Shall We do?
Longon Bridge
Mulberry Bush
A B C Song
Ten Little Indians
Little Red Caboose
America
Hickory Dickory Dock

Little Bo Peep
Away In a Manger
Jingle Bells
Yankee Doodle
Where is Thumbkin
Clap Your Hands
Good Morning
Hey, Diddle, Diddle
Happy Birth To You
Old MacDonald
Hot Cross Buns
Are You Sleeping

APPENDIX II

Source of Materials (Partial List)

Phonograph Records:

Bowman Record Company, 4921 Monica Boulevard,
Los Angeles.

Capitol Reconrd, Inc., Sunset and Vine Street,
Los Angeles.

Children's Music Center, 2858 West Pico Boulevard,
Los Angeles.

Columbia Records, Inc, 799 Seventh Avenue,
New York City.

Decca Records, Inc., 50 West 57 Street,
New York City.

Educational Records Sales, 153 Chambers Street,
New York City

Encyclopedia Britannica Films, Inc., 1150 Wilmette Avenue,
Wilmette, Illinois.

Folkway Records and Service Corporation, 117 W 46th Street,
New York City.

Mercury Record Corporation, 1733 Broadway,
New York City

R.C.A. Victor Records, Educational Services,
Camden, New Jersey.

Vox Productions, Incorporated, 236 W 55th Street,
New York City.

Still Pictures:

Keyboard Junior, 1345 Chapel Street, New Haven, Connecticut (Band and Orchestra Instruments and Pictures of Musical Performers).

The Willis Music Company, 124 East 4th Street, Cincinnati, Ohio (Great Composers).

J. W. Pepper and Sons, Inc., 1423 Vine Street, Philadelphia, Pennsylvania (Musical Instruments).

C. G. Conn, Ltd., Elkhart, Indiana (Musical Instruments).

R.C.A. Victor Company, Camden, New Jersey (Portraits of Great Composers).

York Band Company, Grand Rapids, Michigan (Musical Instruments).

Rhythm Band Instruments:

Educational Music Bureau, 30 East Adams Street, Chicago, Illinois.

Carl Fischer, Inc., 62 Cooper Square, New York City.

Lyons Band Instruments Company, 243 South Wabash Avenue, Chicago, Illinois.

Peripole Products, Inc., 2917 R Avenue, Brooklyn, New York.

G. Schirmer, Inc., 3 East 43rd Street, New York City.

Basic Music Series:

Birchard Music Series. Evanston, Illinois,
Sammy-Birchard Company.

Growing With Music Series. Englewood Cliffs, New Jersey,
Prentice-Hall, Inc.

Making Music Our Own. Morristown, New Jersey,
Silver Burdett Company.

Music For Living Series. Morristown, New Jersey,
Silver Burdett Company.

Music For Young Americans. Cincinnati, Ohio,
American Book Company.

New Dimensions in Music Series. New York,
American Book Company.

New Music Horizon Series. Evanston, Illinois,
Summy-Birchard.

Our First Songs to Sing with Descants. Chicago, Illinois,
Neil Kjos Company.

Our Singing World Series. Chicago, Illinois,
Ginn and Company.

Singing School Series, A. Chicago, Illinois,
Summy-Birchard.

The Sepctrum of Music. New York,
Macmillan Pupbishing Company.

This Is Music. Boston, Massachusetts,
Allyn and Bacon Company.

Together We Sing Series. Chicago, Illinois,
Follett Publishing Company.

APPENDIX III

DIRECTIONS FOR ADMINISTERING

THE ELEMENTARY CLASSROOM TEACHER

CAN

TEACH MUSIC

by
Walter T. Locke
Ed.D. Candidate 1979

THE ELEMENTARY CLASSROOM TEACHER CAN TEACH MUSIC

INTRODUCTION

The attention span of the kindergarten child is very short. He/she is restless, very active, exuberant and wants to please the adult. However, the kindergarten child is sensitive to criticism. He/she needs warmth, praise, and encouragement.

This assessment instrument is designed to measure the child's recall of data taught in class. Remember, we started these children from a zero base, let's teach them and watch them grow as individuals.

FORMAT OF INSTRUMENT

There are twenty-one test items in this instrument. Consideration was given to the attention span and interest level of the child. With this in mind, the concepts shift repeatedly so that new activities and responses are required. See the following format.

TEST FORMAT

PAGE	MASTERY LEVEL	CONCEPT	
1.	(1 of 3)	Pictures	(identification of guitar and trombone)
2.	(1 of 2)	Timbre	(identify the sound of the trumpet. Example is on tape.)
3.	(2 of 3)	Pictures	(circle the mouthpiece of each instrument on the top half of the page. Place an X on the bell of each horn on the bottom half of the page)
4.	(1 of 3) (3 of 4)	Theory	(identification of chromatic signs, note values. Bottom half of page deals with pitch. Is the sound the same or is it different?)
5.	(1 of 2)	Timbre	(identify the sound of the clarinet. Example is on tape.)
6.	(1 of 2)	Timbre	(identify the sound of the violin. Example is on tape)
7.	(3 of 7)	Theory and Pictures	(identify parts of the violin. Bow and chin rest)

PAGE	MASTERY LEVEL	CONCEPT	
8.	(1 of 3)	Pictures	(identify the drum and cymbals)
9.	(1 of 2)	Timbre	(identify the sound of the flute. Example is on tape.)
10.	(1 of 2)	Duration	(identify long and short sounds. Example is on tape.)
	(4 of 5)	Intensity	(identify loud and soft sounds. Examples are on tape.)
11.	(1 of 3)	Pictures	(identify autoharp and violin)
12.	(1 of 2)	Pictures and Timbre	(distinquish between vocal and instrumental. Example is on tape.)
	(4 of 5)	Tempo	(identify fast and slow sounds. Examples are on tape.)
13.	(1 of 2)	Timbre	(identify the sound of the trombone)

TO THE EXAMINER:

Before beginning to administer this test, make certain that you have a tape, tape player, copy of the test booklet and appropriate pencils for the kindergarten child. This test is designed to be administered in 25 minutes; therefore, it is essential that the examiner be well acquainted with the written sections and the taped sections of the test. Time is of the essence. Move fast, but do not frustrate the children.

DIRECTIONS FOR ADMINISTERING:

Begin by saying

Today we are going to work on some interesting activities in music. You have studied about notes, tests, instruments, such as the guitar, violin, trumpet, trombone, drums, cymbals, autoharp. We have talked about singing and playing instruments. You know about the mouthpiece and the bell of the instruments. You also know about the bow and chin rest in the violin.

I am going to place a booklet on your desk. I have already printed your name on the booklet. Do not turn the booklet up until I tell you to.

(Distribute the booklets, face down, to pupils. Make certain that each child has a copy of the booklet).

Open your copy of the test to page 1. Show this page to the students.
Then say:

Look at the pictures on this page. (hold this up so the students can see the picture
Say - I am going to ask you to place an X in the block under the picture of the guitar.

Then say:

Open your booklet to the first page. (Pause - give the pupils time to do this. Make certain everybody is on page 1. Show them, if necessary)

(Time begins now)

Say to them:

Look at the pictures on page 1. You see pictures of three string instruments across the top half of the page, and three wind instruments across the bottom half of the page. (Show them - make certain that they understand)

Look at the pictures carefully. Now make an X in the block under the picture of the guitar. (Give the student time - do not assist)

Look at the bottom of the page. Now make an X in the block under the picture of the Trombone. (Give the student time)

Turn to the next page. (Make certain that the pupils have the correct page)

Look at the pictures of the two instruments on the page. Now listen to the tape. You will hear the sound of an instrument. Place an X in the block under the picture of the instrument of the sound you hear. (Give the students time)

Turn to the next page. This is page 3. (Show them)

There are three horns on the top half of the paper. (Show them)
Look at the pictures carefully. Now, circle the mouthpiece on each horn. (Give the pupils time)

Do not turn the page, but look at the bottom half of the page. (Show them)
There are three horns. Place an X on the bell of each horn. (Give them time)
Turn to the next page. You see a (1) in a circle on the upper left side of the paper. Also, there are three staffs. Place an X in the box under the staff having a sharp on it.
Do not turn the page. Place an X in the box under the quarter note. (Walk around, give the students time)

Then say:

> Do not turn the page. I want you to listen very carefully. I am going to pla a tape. You listen. You will hear two sounds. If the sounds are the same, plac an X in the (S) square. If the sounds ar different, place an X in the (D) square. Find number 3. (Show them) Repeat: If the sounds are the same, etc. Play tape: Go immediately to number 4, then 5, then (Do not give the student time to talk or erase.)

Then say:

Turn to the next page. (pause and allow them a chance to "breathe")
You see two instruments. I shall play something else on the tape.
Place an X in the square under the picture of the instrument of the sound you hear.

Then say:

Turn the page - page 6.
Let's listen to the tape again.
Place an X in the square under the picture of the instrument of the sound you hear.

Then say:

Let's see how much you remember.
Turn to the next page - page 7.
Draw a circle around the chin rest. There may be more than one on the page. Place an X on the bow. (move around the room to see what is taking place)

Then say:

Turn to the next page - page 8.
Place an X in the square under the drum.
Now, place an X in the square under the picture of the cymbals.

Then say:

Let's move faster. You're getting lazy.
Let's see who can answer the next page.
Turn the page - page 9.

I shall play a tape. Listen carefully. Place an X in the square under the picture of the instrument of the sound you hear.

Then say:

This is such a good class, I am going to try something else.

Turn the page - page 10. You see two lines. One line is short, the other line is long. I am going to play the tape again. You will hear two sounds. If the first sound is long, place an X in the square beside the long line, if the first sound is short, place an X in the square beside the short line. (Repeat - but do not linger. You may want to use tone bells, etc., for this example)

Look at the bottom of the page. I shall play the tape again. You see 1, 2, 3, 4, 5. You will hear 5 different songs. Place an X in the square if the song is soft, leave the square blank if the song is loud. (Repeat)

Then say:

The next page is just too easy. However, let's turn the page and try it. Place an X in the square under the pictur of the autoharp. Place an X in the squar under the picture of the violin.

Then say:

Hurry - Turn the page - page 12. Listen to the tape. If you hear singing place an X in the square under the pictur representing singing. If you hear horns or violins, place an X in the square unde the picture representing instruments.

Then say:

Look at the bottom of the page. You see 1, 2, 3, 4, 5.

I shall play the tape. You will hear 5 different songs. Place an X if the song is fast, leave the square blank if the song is slow. (Repeat)

Then say:

One last page to go. Turn the page. I shall play the tape again. Listen carefully. Place an X in the square under the picture of the instrument of the sound you hear.

Then say:

> Turn your booklet down. Don't let anyone see it. I shall come around and pick them up.

(Praise the children for being so attentive. Some planned activity, where the children can move aroun would relieve the stress and tension built up as a result of this experience.)

APPENDIX IV

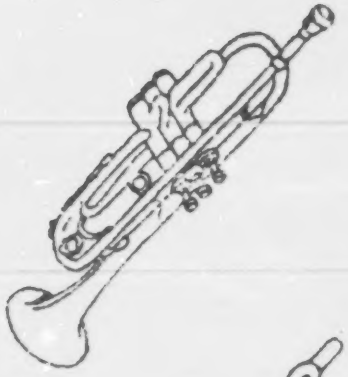
_____
NAME

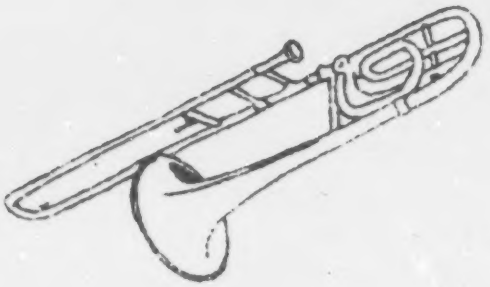
THE ELEMENTARY CLASSROOM TEACHER

CAN

TEACH MUSIC

By
Walter T. Locke
Ed.D. Candidate 1979





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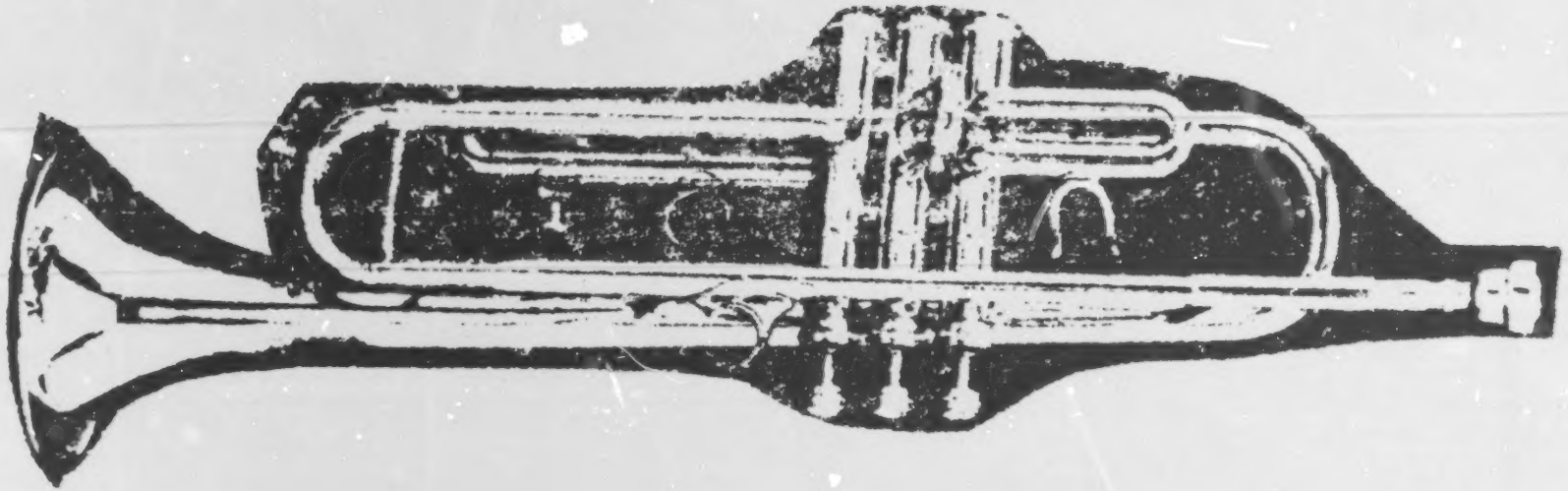

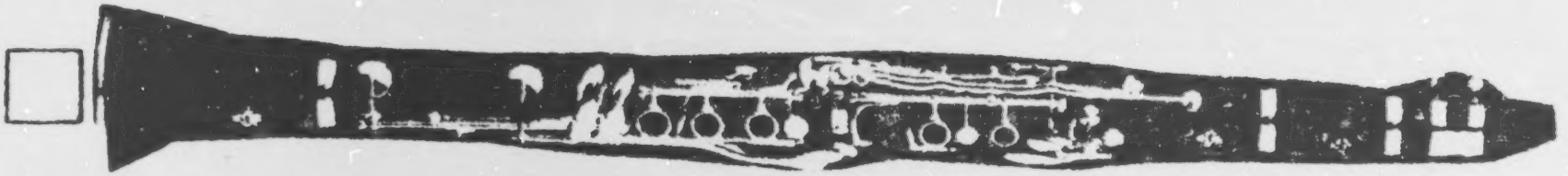

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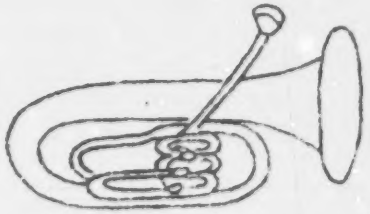
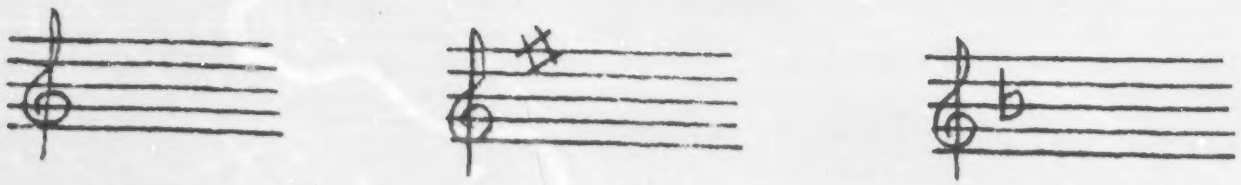
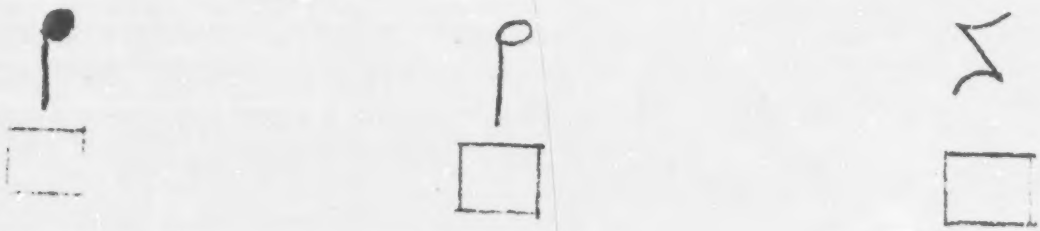


① 

② 

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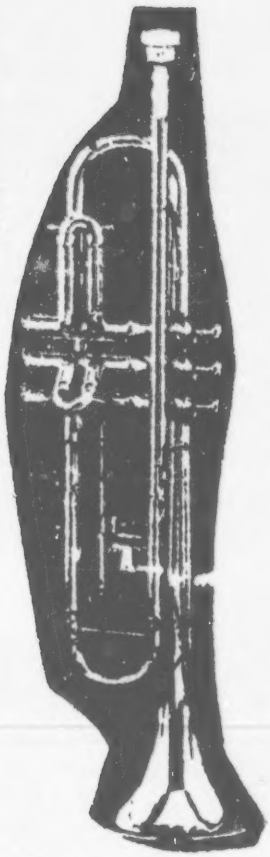

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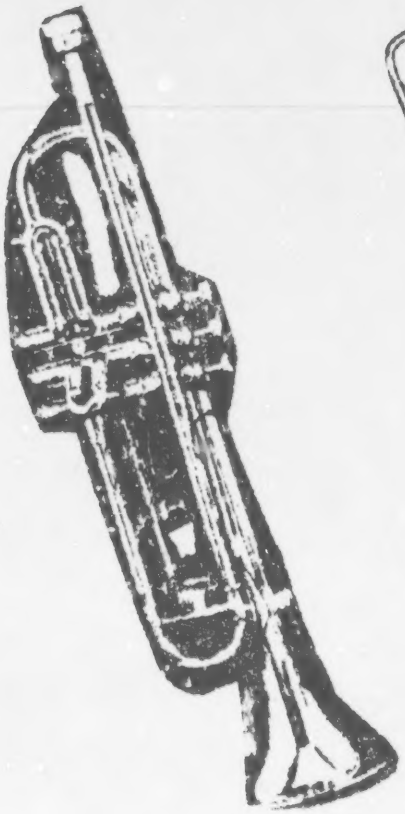

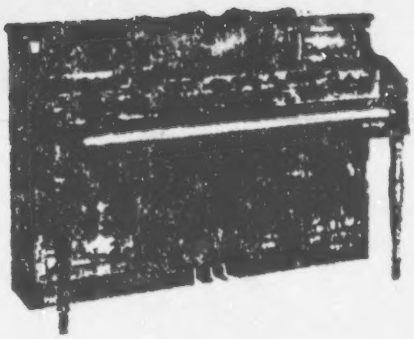

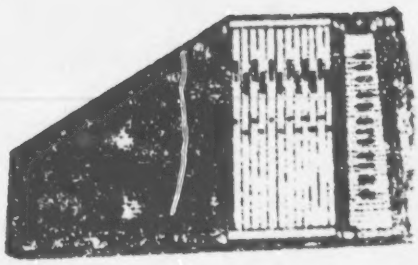

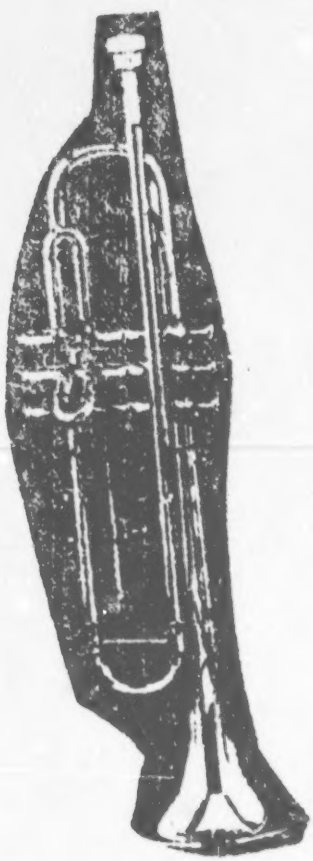

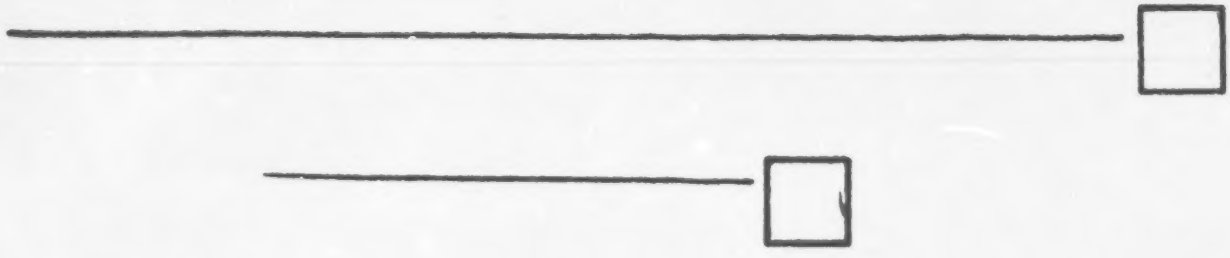

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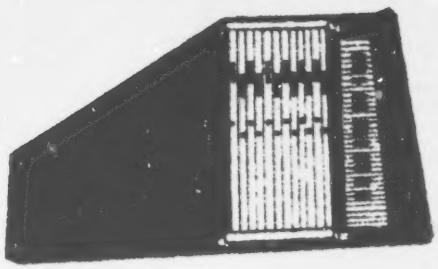

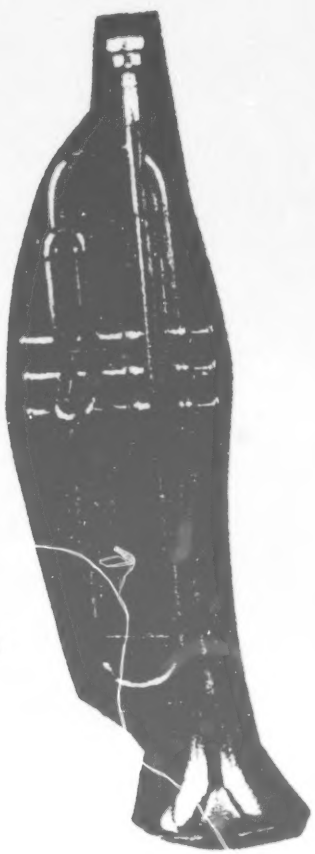

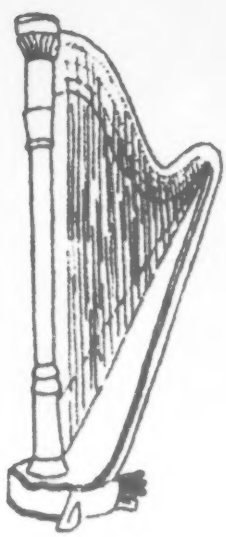

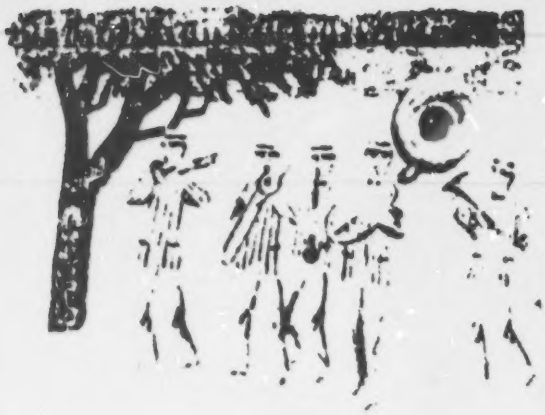

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APPENDIX -

STATE AND DISTRICT INSTRUCTIONAL MATERIALS COUNCILS

POLICIES AND PROCEDURES

1979 ADOPTION

State of Florida
Department of Education
Tallahassee, Florida
Ralph D. Turlington, Commissioner
An equal opportunity employer

This public document was promulgated at an annual cost of $335.87 or .168 per copy to provide policies and procedures adopted by the state instructional materials councils for use by districts, professional organizations, and individuals evaluating materials and publishers/manufacturers as required in Section 233.09, Florida Statutes.

STATE INSTRUCTIONAL MATERIALS COUNCILS

CRITERIA FOR INSTRUCTIONAL MATERIALS SELECTION IN ELEMENTARY SCHOOL MATHEMATICS AND MUSIC

1979 ADOPTION

State of Florida
Department of Education
Tallahassee, Florida
Ralph D. Turlington, Commissioner
an equal opportunity employer

This public document was promulgated at an annual cost of $152.00 or $.19 per copy to provide criteria to be used in selection of instructional materials adopted by State Instructional Materials for use by state, district, organizational, and individual evaluators and by publishers submitting bids.

POLICIES AND PROCEDURES
STATE AND DISTRICT INSTRUCTIONAL MATERIALS COUNCILS

Adopted March 1, 1978

I. STATE INSTRUCTIONAL MATERIALS COUNCIL FUNCTIONS

Pursuant to Section 233.09, Florida Statutes, the functions of the State Instructional Materials Council are:

A. To meet at the call of the Commissioner of Education.

B. To elect a chairman, vice chairman, and recorder.

C. To adopt rules and regulations for evaluating instructional materials.

D. To write and adopt criteria for submission of instructional materials.

E. To evaluate instructional materials according to the adopted criteria.

F. To report to the Commissioner of Education the findings of the council.

G. To recommend instructional materials for adoption.

II. RELATIONSHIP BETWEEN PUBLISHERS AND MEMBERS OF THE STATE INSTRUCTIONAL MATERIALS COUNCIL

The relationship between members of the state instructional materials councils and the publishers shall be in compliance with Section 233.11, Florida Statutes, stated as follows:

> "It is unlawful for any member of the state instructional materials council to discuss matters relating to instructional materials with any agent of a publisher or manufacturer of instructional materials, either directly or indirectly, except during the period when the council shall have been called into session for the purpose of evaluating instructional material submitted for adoption. Such discussions shall be limited to official meetings of the council and in accordance with rules and regulations adopted by the council for that purpose."

A. Interviews

Section 233.11, Florida Statues, specifically prohibits individual interviews relating to instructional materials offered for adoption between council members and publishers, manufacturers, or their representatives other than when the council is in session. This shall not be construed to interfere with the performance of a member's professional responsibilities.

B. Gifts

Pursuant to Section 233.115, Florida Statutes, members of the state instructional materials councils are prohibited from accepting gifts, money, emoluments, or other valuables which shall directly or indirectly influence the adoption or purchase of any instructional materials.

C. Sampling

1. Specimen copies of all printed instructional materials upon which bids or proposals are based shall be delivered by the bidder to each member of the State Instructional Materials Council by August 1, 1978.

   Printed instructional materials are items that utilize visual symbols designed for use by learners and/or instructors. These include, but are not limited to, books (student textbooks, activity books, laboratory books, workbooks, testbooks, teacher editions, guides, manuals, pamphlets, keys, study guides, and record books); charts; cards; transparencies; tests; and copies of materials on spirit masters.

2. Written descriptions or representative samples of each other instructional material upon which a bid or proposal is based shall be delivered for use by all members of the council by August 1, 1978.

   While the legal requirements for sampling are unclear, we (the State Instructional Materials Councils) feel that the publisher may adequately meet the requirements in any of the following ways listed in order of preference:

   a. Deliver a complete sample of "other instructional materials" to each member of a council.

   b. Deliver a complete sample of "other instructional materials" for use by all members of the council so that the entire submission is collectively evaluated.

   c. Deliver representative samples of the submission to each member.

   d. Submit a written description to each member of the council. The written description must be thorough in revealing the content, purpose and recommended use of the item.

3. Publishers shall furnish in duplicate in each carton a checklist of materials shipped in each carton. One copy of which will be returned to the publisher acknowledging the receipt of the materials. A self-addressed stamped envelope must be included.

4. Publishers submitting materials not in completed form should be advised that:

   a. For revised editions, the current edition with a detailed list of changes shall constitute an acceptable sample for tentative evaluation purposes.

   b. For new materials in process of publication, a manuscript or galley shall constitute an acceptable sample for tentative evaluation purposes.

   c. The state instructional materials council members shall have received all samples of the completed materials two weeks before final consideration for adoption can be recommended.

III. STATE INSTRUCTIONAL MATERIALS COUNCIL HEARINGS

The state instructional materials council will hold a public hearing on or before February 1, 1979, at a time and place specified, giving two weeks prior notice to publishers, manufacturers, and their representatives.

A. Each publisher, manufacturer, or his representative will be allowed ten minutes uninterrupted time per submission for presentation; the council reserves the right to question the publisher after each presentation.

B. The order of presentation will be based on numbers drawn by lot at a public drawing in July by the Department of Education. An adjustment in the order may be allowed by the council at the time the council convenes.

C. Section 233.10, Florida Statutes, requires findings of the council and voting to be public. All decisions leading to determinations of the council shall be by roll call vote and at no time will a secret ballot be permitted.

1. Each meeting of the council will begin with the pledge of allegiance and a meditation.

2. A two-thirds vote of the council members present will constitute acceptance for recommendation to adopt.

3. The procedures for recommendation of adoption will include the following, not necessarily in the order listed:

   a. The presentation of programs may be made by the publisher, manufacturer, or his representative.

   b. Each council shall establish a time to hear the general public regarding each subject or course. Each individual wishing to speak must register with the council, and each council shall determine the length of time permitted for each presentation.

   c. Individuals of the general public may submit written recommendations at least seven days prior to the adoption session to the office of the Administrator of Instructional Materials. Copies will be provided to individual council members at the beginning of the session.

   d. Consideration of district council recommendations shall take into account the rankings, comments, weight factors, and minority reports.

   e. Discussion of individual evaluations of state instructional materials council shall include all factors pursuant to Section 233 of the Florida Statutes.

   f. Tentative vote to accept or reject the program for adoption shall be taken.

4. The council reserves the right to reconsider the tentative recommendations for adoption before final recommendations for adoption are made.

IV. DISTRICT PARTICIPATION IN INSTRUCTIONAL MATERIALS EVALUATIONS

The Commissioner of Education shall advise each district superintendent that the state instructional materials councils invite and urge each district to participate in the evaluation of submissions. In the letter of invitation, the Commissioner shall advise the district superintendents of the policies of the state instructional materials councils as they relate to district participation.

V. DISTRICT INSTRUCTIONAL MATERIALS COUNCILS FUNCTIONS

Participating districts shall use the following:

A. Guidelines

1. The district superintendent or his designee shall appoint councils, each consisting of no less than six persons--one-third shall be lay members and one-half teachers (Section 233.09, Florida Statutes). State instructional materials council members may not be members of the district instructional materials council. Membership of the council shall elect a chairman.

2. District council meetings are open and shall be conducted in compliance with Section 286.011, Florida Statutes; and date, time, and place shall be announced to the public in local media two weeks in advance. Each participating district shall make materials available for public review.

3. Each member of a district instructional materials council must sign an affidavit pursuant to Section 233.08, Florida Statutes, before transacting the business of the council.

4. Pursuant to Section 233.115, Florida Statutes, members of the district instructional materials council are prohibited from accepting gifts, money, emoluments or other valuables which shall directly or indirectly influence the adoption or purchase of any instructional materials.

5. No district instructional materials council shall deny any publisher, manufacturer, or his representative time to present his product equal to that time given any other publisher, manufacturer, or his representative.

6. The sample materials will be delivered to the district instructional materials manager for distribution to the district instructional materials council no later than August 1, 1978.

   a. District superintendents will provide the Administrator, Instructional Materials Section, the name and address of each district instructional materials council coordinator (Florida Statutes 233.09). The Administrator will compile in turn a mailing list of all district coordinators and this list will be forwarded to the participating publishers, manufacturers, and their representatives.

   b. Publishers shall loan to the district instructional materials manager of each participating district from two to twelve sample copies of the commercial edition of each submission and/or complete

manuscript or the current edition and detailed list of changes, if materials are in the process of publication. These sample copies, clearly identified as samples for adoption and accompanied by an accurate packing list per carton, must be delivered by August 1, 1978.

c. Publisher SHALL enclose a copy of Form A with each sample to the district instructional materials manager of participating districts for use by the district council.

d. Publishers are required to send a copy of each packing or shipping list of all samples sent to each district to the Administrator, Instructional Materials Section, Department of Education, Tallahassee, Florida 32304, and to the Florida School Book Depository, P. O. Box 6578, Jacksonville, Florida 32205.

e. Upon completion of the evaluations, the loan samples shall be returned to the district instructional materials manager who shall, in turn, return all loaned samples to the Florida School Book Depository by December 16, 1978.

f. Districts shall not place their ownership stamp in the loaded samples.

B. Evaluations

1. Forms to be used for evaluation will be prescribed by the state instructional materials councils and supplied by the Department of Education. All evaluations (completed forms) must be submitted on the forms prescribed by the state instructional materials councils and mailed to the Department of Education two weeks prior to the meetings of the state instructional materials councils, or as scheduled below:

Subject Area	District Mailing Date
English for Speakers of Other Languages	September 29, 1978
Agribusiness & Natural Resources Education	October 13, 1978
Elementary Music	October 20, 1978
Secondary Music	November 10, 1978
Secondary Mathematics	November 17, 1978
Secondary Reading	November 24, 1978
Driver & Traffic Safety Education	December 8, 1978
Elementary Mathematics	December 15, 1978
English Language Arts (Literature)	December 22, 1978

2. The district councils shall utilize the criteria prescribed by the state instructional materials councils in evaluating all instructional materials. This evaluation shall be based on the guidelines set forth by Section 233.09(4), Florida Statutes.

3. Under Section 233.09, Florida Statutes, district instructional materials councils must evaluate more than one-half of the submissions for each course.

4. If there is a difference of opinion among the members of the council as to the merits of any instructional materials, any member may file an expression of his individual opinion using the same form, but clearly marking it as a minority report.

5. The council shall rank submissions as required by law according to the evaluation forms.

VI. CORRESPONDENCE

Each council member shall direct any correspondence regarding the adoption to the Administrator, Instructional Materials Section, Department of Education, Tallahassee, Florida 32304. He will act upon it after consultation, if needed, with the chairman of the appropriate council.

RECAP OF DATES

1. August 1, 1978 - Samples delivered to districts for local evaluations and members of State Instructional Materials Councils

2. Districts participating must submit their evaluations according to the following schedule:

September 29, 1978	-	English for Speakers of Other Languages
October 13, 1978	-	Agribusiness & Natural Resources Education
October 20, 1978	-	Elementary Music
November 10, 1978	-	Secondary Music
November 17, 1978	-	Secondary Mathematics
November 24, 1978	-	Secondary Reading
December 8, 1978	-	Driver & Traffic Safety Education
December 15, 1978	-	Elementary Mathematics
December 22, 1978	-	English Language Arts (Literature)

3. December 16, 1978 - Districts must return loaned samples as directed.

4. Schedule of State Instructional Materials Councils' Adoption Sessions in Tallahassee:

English for Speakers of Other Languages	-	October 16, 1978
Agribusiness & Natural Resources Education	-	October 30, 1978
Elementary Music	-	November 6, 1978
Secondary Music	-	November 27, 1978
Secondary Mathematics	-	December 4, 1978
Secondary Reading	-	December 11, 1978
Driver & Traffic Safety Education	-	January 3, 1979
Elementary Mathematics	-	January 8, 1979
English Language Arts (Literature)	-	January 15, 1979

GENERAL CRITERIA FOR THE SELECTION OF INSTRUCTIONAL MATERIALS IN ALL SUBJECTS

Instructional materials used in the classroom should stimulate thinking, should promote the exercise of independent judgment, should furnish reliable and accurate basic information, should provide for interaction, should develop an awareness of socio-economic factors, and should be appropriate for use in conjunction with other instructional materials pertinent to the curriculum area being studied.

Criteria of a general nature should be used to evaluate each instructional material submitted for adoption. In addition to the general criteria, specific criteria should be used for judging instructional materials to be consistent with the curricular objectives of districts and state.

Some general criteria for evaluating instructional materials are:

1. The publisher should provide an up-to-date resume of the author. The authors should have had training and experience in the field about which they are writing. The style should be smooth, readable, clear, and dynamic without sacrifice of content.

2. The subject matter should be meaningfully related to pupil needs, learning styles, experiences, interests, and levels of comprehension.

3. Vocabulary, sentence and paragraph structure, and concept levels should be suitable for assessed instructional level and for the age group which will use the material.

4. Maps, graphs, charts, photographs, lined drawings, and other graphic representations should be accurately reproduced and related functionally to the content of the text. Illustrations should extend and expand the text, not merely echo what has been said in print. The size of type, spacing, and margins should ensure maximum legibility.

5. The design and format of all instructional materials should facilitate the use of materials. Films, filmstrips, slides, transparencies, etc., should be accurate as to color and detail. All recordings should provide clear and accurate sound reproductions. When text is provided, it should relate functionally to the visual material.

6. The content of instructional materials should be accurate, valid, and up-to-date.

7. Each program should contain appropriate suggestions for teachers; for example, teacher manual, teacher edition, etc.

8. Suggested exercises and activities should help the student to interpret, analyze, synthesize, organize, review, summarize, and apply concepts and content.

9. When applicable, it is desirable to have in each program a complete table of contents, a preface, effective summaries and reviews, evaluative materials, a glossary, a bibliography, and a complete index arranged for easy reference.

10. When appropriate, supplementary instructional materials, such as suggestions for additional activities, recreational and vocational reading, student and class projects, and well-selected audio-visual materials, should be included.

11. Instructional materials should stress the basic principles of human dignity and present accurate accounts and portrayals of the contributions of all members of society.

12. Content related to religion should be offered objectively and forthrightly as an integral part of the study of art, literature, history, science, and any other subjects in which it is important to the understanding of the discipline to develop a comprehension of the role religion has played in the growth and development of cultural values in both America and other nations.

13. Wherever an appropriate opportunity exists, instructional materials should include safety, environmental, and economic studies.

14. Wherever an appropriate opportunity exists, instructional materials should include the metric system when giving measurements.

15. As a desirable approach to the preparation for life, instructional materials should offer whenever and wherever appropriate in all disciplines references to vocational opportunities, employability skills, pursuit of leisure time activities, and concepts of the free enterprise system.

16. The program should accurately portray, whenever appropriate, man's place in ecological and economic systems including the necessity for the protection of our environment and conservation of energy and our natural resources now and in the future.

17. Whenever possible, instructional materials should incorporate activites that encourage the application of basic skills to the real life skills needed to function in society.

18. Each textbook submitted for consideration for adoption must meet the Official Minimum Manufacturing Standards and Specifications for Textbooks.

19. Instructional materials selected must meet all the legal requirements related to instructional materials selection as specified in Florida Statutes, Chapter 233.

20. Publishers and manufacturers should submit with each program submitted for adoption a statement outlining the publisher or manufacturer's policies concerning use of illustrations and other textual and/or text-related materials in the preparation of telelessons and radio broadcasts. Where such policies permit television and radio use, procedures for obtaining these rights are to be described.

21. When more than one program is recommended for adoption in a curriculum area, different approaches to content, different sequences or concepts, and different reading levels should be considered with a view toward adopting instructional materials for students with varying abilities.

I. CRITERIA FOR INSTRUCTIONAL MATERIALS SELECTION IN ELEMENTARY SCHOOL MATHEMATICS

A. COURSE TITLE

Mathematics, Total Program

1. COURSE DESCRIPTION

The teaching and learning of mathematical concepts and skills in the elementary school is a complex developmental process. Instruction provides activities which enable learners to develop the readiness skills, concepts, and skills essential to learning mathematics. Provisions are made for continuous assessment, adequate drill, and application to daily living.

2. SPECIAL NATURE OF THE INSTRUCTIONAL MATERIALS

Program/materials should be multi-level/multimedia and will include skill development activities, appropriate practice, and diagnostic tools.

3. DESIRED APPROACHES TO CONTENT

a. Multi-level program/materials conducive to individually guided instruction will facilitate implementation of diagnostic-prescriptive techniques. A management system is desirable.

b. A textbook-based series may include a management system and related materials.

4. MAJOR EMPHASES TO BE COVERED

Program/materials should provide activities for developing the areas of: pre-number concepts; numeration; problem solving; ratio, proportions and percent; measurements; and geometry as identified below.

a. Pre-number concepts may include:

(1) sets
(2) number
(3) numerals

b. Numeration may include:

(1) Whole numbers

(a) place value
(b) operations
(c) computation (+, -, x, ÷)
(d) equations
(e) properties
(f) sets
(g) rounding off

(2) Number theory may include:

(a) prime/composite
(b) factorization
(c) exponents/powers
(d) multiples
(e) fractions
computation, problem solving, sets, graphical data
(f) decimals
computation, problem solving, rounding off
(g) negative numbers

(3) Number systems may include:

(a) Hebrew
(b) Hindu-Arabic
(c) Roman
(d) bases

c. Problem solving may include:

(1) verbal problems
(2) equations
(3) estimation
(4) logical reasoning
(5) charts, graphs, interpretations

d. Ratio, proportions, percent may include:

(1) problem solving
(2) estimating
(3) tax
(4) interest

e. Measurement may include:

(1) English
(2) metric (metric should be presented as a separate system but not a conversion from English to metric)
(3) time
(4) money

f. Geometry may include:

(1) properties
(2) construction
(3) solids

5. LEVEL AT WHICH PROGRAM/MATERIALS WILL BE USED

Program/materials should be designed for sequential development of mathematical concepts and skills for use with students of varied ages, abilities, interests, and potential. Submission should be for K-6 levels or any level(s) therein. Content, language, and readability should be appropriate for the intended levels.

6. SPECIAL NEEDS

Resource materials should include instructional aids such as teacher's guides, answer keys, diagnostic tools, drill materials, transparencies, spirit masters, films, filmstrips, cassettes, tapes, kits, manipulatives, games, etc. Related materials constituting an integral part of the program such as consumable materials and replacement parts, should be included with the submission.

7. OTHER INFORMATION

Materials should be durable, manageable by the classroom teacher, usable in a wide variety of classroom settings, and should reflect current research and practices.

B. COURSE TITLE

Mathematics, Specific Skills

1. COURSE DESCRIPTION

The specific skill area in mathematics provides alternatives for learners. Program/materials may be used to teach or reinforce a single concept or skill.

2. SPECIAL NATURE OF THE INSTRUCTIONAL MATERIALS

The program/materials should be a major tool for assisting in the instruction of one or more specific skill(s). (See Major Emphases to be Covered in Total Program).

3. DESIRED APPROACH OF CONTENT

The program/materials will provide additional activities for learners with minimal teacher involvement.

4. MAJOR EMPHASES TO BE COVERED

Same as Total Program. (See pages 3 and 4).

5. LEVEL AT WHICH MATERIALS WILL BE USED

Program/materials may be used with students of varied ages, abilities, interests, and potential. Submission could be for K-6 levels or any level(s) therein.

6. SPECIAL NEEDS

Program/materials should provide activities that can be used independently by students. Resource materials should include instructional aids such as guides, answer keys, diagnostic tools, workbooks, transparencies, spirit masters, drill masters, films, filmstrips, cassettes, tapes, manipulatives, kits, etc.

7. OTHER INFORMATION

Materials should be at least six (6) weeks in duration.

II. CRITERIA FOR INSTRUCTIONAL MATERIALS SELECTION IN ELEMENTARY SCHOOL MUSIC

COURSE TITLE

Elementary Music

1. COURSE DESCRIPTION

Elementary music is a total and continuing program utilizing music performance, listening, creative activities, and music reading.

2. DESIRED APPROACH OF CONTENT

Instructional materials should provide an integrated approach to music concepts.

3. MAJOR EMPHASES TO BE COVERED

Curriculum content should include structured learnings in the areas of Timbre, Rhythm, Melody, Harmony, Form, Style, Expressive Characteristics, and Performance Skills (vocal and instrumental).

4. LEVEL AT WHICH MATERIALS WILL BE USED

Materials should be suitable for pupils of varying abilities, early childhood through grade/level 6.

5. SPECIAL NEEDS

Teacher editions, recordings, evaluation materials and other essential related materials constituting an integral part of the program should be included in the adoption.

6. OTHER INFORMATION

Recordings should contain appropriate arrangements which are musically accurate and of good sound quality.

INSTRUCTIONAL MATERIALS

SUBMITTED FOR ADOPTION IN

ELEMENTARY MUSIC

1979 ADOPTION

STATE OF FLORIDA
DEPARTMENT OF EDUCATION
TALLAHASSEE, FLORIDA
RALPH D. TURLINGTON, COMMISSIONER
AN EQUAL OPPORTUNITY EMPLOYER

ELEMENTARY SCHOOL MUSIC

The following submissions are to be evaluated for elementary school music, grades K-6. District Councils must rank each submission numerically as to its choice in relation to all other submissions in this category.

SUBMISSION NUMBER	PUBLISHER	AUTHOR, TITLE, AND COPYRIGHT	BID PRICE*
1	American Bk.	Choate and others, New Dimensions in Music Series, 2nd edition, 1976: Looking at Music Big Book Teacher Edition 2 Stereo Records in Sleeve Music for Early Childhood (Teacher Book) Eight Records in Case Introducing Music, Level 1 Beginning Music (Teacher Book) Seven Records in Case Enjoying Music, Level 2 Teacher Edition Eight Records in Case Expressing Music, Level 3 Teacher Edition Seven Records in Case Investigating Music, Level 4 Teacher Edition Eight Records in Case Experiencing Music, Level 5 Teacher Edition Eleven Records in Case Mastering Music, Level 6 Teacher Edition Nine Records in Case Listening--A Programmed Approach to Music: Level 2 Level 3 Level 4 Level 5 Level 6 (Teacher editions 1:25).	

* Bids will be opened October 30, 1978.

delete

2	Bowmar/Noble	Wood, Rhythms to Reading Series, 1st edition, 1971-75:
		The Zoo and the Circus Halloween Autumn December Holidays Winter Days February Holidays A Springtime Walk The Easter Lady A Spring Secret A Summer Day on the Farm The Harbor and the Sea Camping in the Mountains
		Complete Set (consists of 12 books, 12 records, 1 Rhythms to Reading Songbook, Teacher Guide, Song Selection Discs, and Bookshelf Container)
		(Teacher guide for each text 1:25).
3	Bowmar/Noble	Cole (editor), Songs for Children with Special Needs (3 records and book), 1st edition, 1965
		(Teacher guide 1:25)
4	Education Enterprises	Testa, Music Duration Kit, 1977.
5	Holt	Boardman and others, Exploring Music Series, 3rd edition, 1975:
		Kindergarten Teacher Reference Book
		Book One Teacher Reference Book Book One Jumbo Book Book One
		Book Two Teacher Edition
		Book Three Teacher Edition
		Book Four Teacher Edition
		Book Five Teacher Edition

Book Six
Teacher Edition

(Teacher editions 1:25)

6	Kjos West (General Words & Music)	Doolin, A New Introduction to Music, 1st edition: Level One: Pitch and Duration of Tone (1966) Level Two: Pitch & Duration of Tone Using Notation (1966) Level Three: Modes & Form (1967) Level Four: Harmony (1968) (Teacher editions for Levels Two through Four 1:25).
7	Kjos West (General)	Hiles, Miss Betty's Happy Songs for Little People, 1st edition, 1973, Gr. K.
8	Kjos West	Krone, Here and There--Songs from Home and Abroad, 1st edition, 1977, Gr. 6.
9	Macmillan	Marsh and others, The Spectrum of Music with Related Arts Series: Kindergarten Teacher's Resource Book K Recordings Grade 1 Teacher's Resource Book Grade 1 Pupil's Text Teacher Edition Recordings Grade 2 Pupil Text Teacher Edition Recordings Music Center Materials Grade 3 Pupil Text Teacher Edition Recordings Music Center Materials Grade 4 Pupil Text Teacher Edition Recordings Music Center Materials

Grade 5 Pupil Text
Teacher Edition
Recordings
Music Center Materials

Grade 6 Pupil Text
Teacher Edition
Recordings
Music Center Materials

(Teacher editions 1:25).

10 Shawnee Press

Farmer and others, The Sight and Sound of Music Series, 2nd edition, 1972, Gr. 3-5:

Student Unit 1
Student Unit 2
Student Unit 3
Student Unit 4
Student Unit 5
Student Unit 6
Student Unit 7
Student Unit 8

Unit 1 Cassette
Unit 2 Cassette
Unit 3 Cassette
Unit 4 Cassette
Unit 5 Cassette
Unit 6 Cassette
Unit 7 Cassette
Unit 8 Cassette

Unit 1 Transparencies
Unit 2 Transparencies
Unit 3 Transparencies
Unit 4 Transparencies
Unit 5 Transparencies
Unit 6 Transparencies
Unit 7 Transparencies
Unit 8 Transparencies

Piano Book for Units 2-4
Piano Book for Units 5-8

Unit 1 Spirit Masters
Unit 2 Spirit Masters
Unit 3 Spirit Masters
Unit 4 Spirit Masters
Unit 5 Spirit Masters
Unit 6 Spirit Masters
Unit 7 Spirit Masters
Unit 8 Spirit Masters
(Note: Spirit Masters may be used in place of the printed student units 1-8.)

continued

(Teacher editions for Units 1-8 are available for purchase with no free ratio; a teacher manual available).

11 Silver B.

Aubin and others, Silver Burdett Music Series, 1978 edition:

Early Childhood
Teacher Edition
Chart Book (1976)
LP Records (set of 7) (1976)
Cassettes (set of 7) (1976)
Crayon Activities and Sound Stories (1976)
Individual Pads (replacements) (1976)

Grade 1
Student Text
Teacher Edition
Chart-Size Book 1
LP Records (set of 10)
Cassettes (set of 10)
What Do You Hear? Spirit Masters (1974)

Grade 2
Student Text
Teacher Edition
LP Records (set of 11)
Cassettes (set of 11)
What Do You Hear? Spirit Masters (1974)

Grade 3
Student Text
Teacher Edition
LP Records (set of 11)
Cassettes (set of 11)
What Do You Hear? Spirit Masters (1974)
On Your Own (1975)
Worksheets in S.M. Booklet (replacement)

Grade 4
Student Text
Teacher Edition
LP Records (set of 11)
Cassettes (set of 11)
What Do You Hear? Spirit Masters (1974)
On Your Own (1976)
Worksheets in S.M. Booklet (replacement)

Grade 5
Student Text
Teacher Edition
LP Records (set of 13)
Cassettes (set of 13)
What Do You Hear? Spirit Masters (1974)
On Your Own
Worksheets in S.M. Booklet (replacement)

Grade 6
Student Text
Teacher Edition
LP Records (set of 13)
Cassettes (set of 13)
What Do You Hear? Spirit Masters (1974)
On Your Own
  Worksheets in S.M. Booklet (replacement)

Grades 1-6
Competency Tests Master Package (1979)
Competency Tests Student Answer Sheets
  (for use by one student)

(Teacher editions 1:25)

GLOSSARY

Barline - a vertical line drawn through the staff to indicate the beginning and/or ending of a measure.

Chromatic sign - a symbol used to raise or lower a tone.

Clef - symbol placed on the staff to indicate the exact location of the pitch.

Creativity - dramatic play, vocal writing, instrumental writing.

Duration - length of sound.

Flat (♭) - a chromatic sign used to lower a tone one-half step.

Fugue - a polyphonic type composition in which one theme is introduced by one part, repeated by other parts and subjected to complex development.

Guided listening - giving directions or directing conscious attention to listening.

Half note (𝅗𝅥) - a note having one half the value of a whole note.

Intensity - loudness and softness of sound.

Measure - space between the barlines.

Melody - meaningful succession of single tones.

Modified self-contained - all grades are self-contained except grades 4 and 5. These two grades are departmentalized.

Music - a language which expresses thoughts and emotions through a succession of musical sounds and/or musical notation.

Musicality - of, or pertaining to one's response to music.

Note - a symbol to represent musical sound.

Passacaglia - a musical form consisting variations over a ground bass.

Pitch - highness and lowness of sound.

Polyphony - parelleling of melodies.

Quarter note (♩) - a note having one half the value of a half note.

Rest - a point of silence.

Sharp (♯) - chromatic sign used to raise a tone one half step.

Staff - five, parallel, horizontal, equidistant lines.

Tempo - rate of speed - pace at which rhythm is performed.

Timbre - that peculiar quality which enables an individual to distinguish the sound of one instrument from the other.

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